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INTERVIEW
PAUL E. DANGEROUSLY
(PAUL HEYMAN)

lark: How did you ever first get involved in professional wrestling?

eyman: When I was thirteen, I had all this money from my bar mitzvah and I was a ally big wrestling fan. I had been corresponding with some people in Florida, California, exas, St. Louis, Kansas City, San Antonio, and I was spending a fortune mailing them ctures from Madison Square Garden. So, I took the money that I had from my bar itzvah and I bought a really good printing press and I decided just to print stuff about hat was going on up here in the WWWF, and I would incorporate their reports and stuff om the programs that they were sending me, and just do a newsletter, which was just nd of like a monthly up-to-date version of the Apter magazines. But, I beat Apter's agazines to the punch because we'd have the news way before them because they were x weeks behind everything. And from there, I just worked hard at getting some terviews with some of the guys at the hotel or at the White Plains West Chester County enter. Arnold Skaaland gave me a press pass for the County Center in White Plains, hich was not that far from my parents house. I got to know some of the wrestlers and I stributed enough of the newsletters or the bulletins, that it caught the eye of a bunch of ople at the WWWF, and they appreciated the fact that I was working so hard on it. Lou lbano and Freddie Blassie- who lives ten minutes from me- would always bust my chops. ey gave me a press pass for the Garden, the good word had already been put in for me. y the time I was fourteen, I was doing everybody's fan club and doing the newsletter. I as backstage and up at the ring at Madison Square Garden and Vince McMahon Sr. ve me $50 one night for a couple pictures I had taken of Andre the Giant. Every adison Square Garden card after that I would always give an assortment of pictures to nce McMahon Sr. and he'd always slip me $50 or something, and it just took off from ere.

ark: So, there were a lot of people there helping you. I mean, there wasn't anybody there o was trying to stop your success?

yman: No, there was tremendous support from everybody. George Napolitano started inting my pictures in the magazines and so did Bill Apter, and I was writing for George. started taking trips on the weekends, I was still going to school. I'd take a trip to ontreal. I'd get a really cheap ticket to Montreal, fly up there and photograph the tches, and fly back. It would be made worth my while because I could sell to both Bill d George. I was also working for Norman Kietzer out of Minnesota. I'd also use the tures in my own bulletins. I was doing the inserts for the programs for all the WWWF ows in New Jersey. So, there was always a place for the pictures and trips were made rth my while.

ark: How did your parents react to all this?

yman: I was an atypical child. I wasn't really your normal kid. I was very atypical. But as making money and I was ambitious and it was very entrepreneurial and it took a lot initiative and a lot of hard work, and I took it very seriously and I had a lot of fun doing They admired the fact that I was willing to work so hard. I would run home from school put together the newsletters, the bulletins, and the fans clubs and develop the pictures, ause part of thing that I did with the money was that I bought all this photographic ipment so I could develop my own stuff. So, it took a lot of initiative and they liked it. ean, there was always the, 'Gee, I wish he'd play baseball in the summer,' or you know, 'The other kids are staying after school to do tennis or gymnastics or football.' But, my thing was always business. That was me, I was always interested in being in business.

Clark: How did you make your first connections and contacts to get into the business?

Heyman: I was head of public relations at Studio 54 when I was nineteen and twenty years old. This was 1985 and up till the time that it closed due to insurance problems in April 1986, I was editing three different magazines, two of them based out of New York City- *Wrestling Power* and *Double Action Wrestling*- and I was a feature editor for Norma Kietzer's magazine- *The Wrestling News* out of Minnesota. But the bulk of my income came from Studio 54. When that shut down, I had already started up my own public relations firm with a couple of partners in New York. But, we didn't have enough clients to where I was going to continue with the lifestyle I had become accustomed to, at such a young age, after losing Studio 54. At the time for about a year, I had been doing ring announcing and play by play on all these Northeast independent television shows. Back in '85, '86, there had to be ten to fifteen independents in the Northeast. It was a full-time place to work in the Northeast in 1985 and 1986. It was huge here. I was doing play by play on everybody's TV, and I got to enjoy it. I never had ambitions to go past that. Also with some of these promotions, even though I was so young and I wasn't directly involved in the business, I did have unique concepts, by wrestling standards, for television, for the formatting of the shows. I had different ideas, that's why they were unique. Not that they were good, not that they were better, not that they were ingenious, not that they were anything of the sort. They were just different, it was something different, away from the norm. Again, atypical! A lot of people are under the impression that you always give something new a chance. I got involved in the behind the scenes aspect as well, and I enjoyed that, too. But what happened was I had this void in my income. And a lot of the guys that I had gotten to be friends with were nagging me to go in front of the camera, full-time, and make my living doing this. It ended up being a dare by Bam Bam Bigelow, who is a very close friend of mine, he dared me to do it. And he said, 'If you don't at least try this, you're a chickenshit.' I was originally going to manage him, but he got a different job opportunity. A very good friend of mine from Larry Sharpe's school, much like Bigelow, big Mike Moore, who was 6'6" and 340 at the time, was telling me about this guy down at the school, big Mark Dumer from Baltimore, who was 6'3" 330. I took one look at them together and I said The Motor City Madmen. Going on Bigelow's dare, I got us a whole bunch of bookings in the Northeast independents, and on January 2, 1987 in Salem, VA, we debuted for the NWF.

Clark: Were you making good money back then?

Heyman: The deal was I would also do public relations for any independent that would use us. So, I was doing the public relations and I was helping them with the production of the shows and everything. So, it wasn't just as a performer or as a manager or as a talent, I helped in all aspects. So, we were making real good money. I made better money with the Northeast independents in my first month in the business, than I did in Florida afterwards, which was from February 1 to March 15, or even in Memphis when I was managing Austin Idol, Tommy Rich, and Lord Humongous against Jerry Lawler. I didn't make that kind of money until I went to work for the AWA. I made really good money in the independents because at the time I was helping out so much behind the scenes, we had the opportunity to ask for a higher price than what our name was worth. I left the AWA the

lay before New Year's Eve, at the end of the year 1987, and I went to Southern Champonship Wrestling in Georgia which Jerry Blackwell had started. I started in Continental on May 1, 1988.

Clark: Through all those experiences and going from territory to territory, what was your favorite place to work?

Heyman: Las Vegas. I really enjoyed working in Las Vegas. The crowd really took to us. It's an exciting town, I love Las Vegas itself. We had a repoire with the people there at the Showboat when we were working with the AWA. It was a real kick for me, it was a real thrill. I've got to admit, Memphis was a big thing because at the time Austin Idol and Tommy Rich were the hottest things in Memphis in a long, long time and I was fortunate enough to be their manager against Jerry Lawler, where we shaved Lawler's head. A situation of crowd response, that I don't know if anybody will ever see that kind of crowd response again in this day in age. I mean, they probably will. But I mean, on a consistent basis, we had that every week. That was also a thrill, but Las Vegas during the early times was without question, just head and shoulders above everywhere else I worked.

Clark: Would you say that through all those experiences in all those different areas that you learned special things in each area that you'll never forget?

Heyman: I wish I had the opportunity to pawn my trade in a few more areas before going to the NWA. It was tremendously educational. You talk about your formative years, and they were. I learned different styles and different techniques and I learned different things from different people. Each place you learn something different. It's not just each place, I try to learn something different from each person that I come across, and I try to learn some- thing different from every city that you apply your trade. I worked in the AWA and you'd be in Minneapolis one night, Las Vegas the next, San Francisco the next, and Denver the next. Well, each of those is like working a different territory because the people respond to different things, and it's a different presentation in each city. I try to pick things up from different people and from different cities and different places.

Clark: Who were some of the people who were very big influences to you and what did you learn from some of them?

Heyman: I had a lot of very big influences. Before I got into the business, I always watched people. I learned a lot by watching Vince McMahon Sr. because of all the wrestlers that he dealt with, I don't really recall ever hearing somebody say, 'I hate that guy.' He had such respect and admiration because he was very upfront with people. He told you, before you started working for the company, the last day you were going to work for the company. He'd say, 'Hey, we're going to bring you in starting September 1 and you finish June 15.' I thought that was a tremendous policy. There was never confusion and there was never bitterness. I learned a lot from Lou Albano. I learned so much from Freddie Blassie, who is somebody whose friendship I cherish. I learned a lot from the Grand Wizard, who was a very nice man and taught me about the politics in this business and would take the time to sit down and explain to me about the nuances behind the scenes of this industry.

Clark: Did that have a big effect on you? To first find out about the insides of the business? I don't know if it would be called ignorance to not find out about the business...

Heyman: I'm still ignorant to a lot of things in this business. You never stop learning. I always ask questions, and that gets on a lot of people's nerves. If I sound stupid when I ask them, that's fine because they're for my edification and I only ask them because I want to know. I ask because I want to know, because I care enough to ask. That's how you learn, by asking. So, nothing really came as a shock, everything was okay, this is how it is, this is how it can be, and this is how things can change. And I accepted them. When I got into the business full-time, I certainly learned a tremendous amount about the psychology and the premise behind the interview from Austin Idol. He was a tremendous mentor when it came to that particular facet of our industry. I learned so much about being a manager and so much about the responsibilities of a manager behind the scenes, in front of the camera, out of the ring, back in the dressing room, twenty-four hours a day from Dennis Condrey. What I learned from Dennis was invaluable. I learned a lot from Tommy Rich, believe this or not, about just being a human being. Tommy Rich, for all his faults and all his personal demons, showed me more com- passion, showed me more goodness in his heart than almost anybody I can ever recall meeting in the wrestling business. Tommy Rich, if you could take an x-ray and a catscan of his entire body, does not have one malicious bone. And if he did, that malice has never come out against anybody else except himself. The only person Tommy Rich hurt was himself, and he has such a good heart, and he is such a compassionate person. Tommy really took me underneath his wing. He adopted me like a little brother. And I under- stand what Tommy's all about, too. But, I will appreciate that this guy really tried for a twenty-one year old cocky, ungrateful punk, and he knew I was arrogant and cocky. I was a twenty-one year old punk making money and on top of the world. And Tommy still took the time to teach me. I learned so much from Eddie Gilbert, who taught me more than I can ever, ever, ever explain. There was so much about this business, there was so much about wrestling, there was so much about TV, there was so much about formatting and there was so much about psychology and so much about life that I learned from Eddie Gilbert. To sit here and say that Eddie Gilbert taught me so much, to sit here and say Eddie Gilbert taught me more in the time that we were together than a college professor could in four years, to sit here and say that Eddie Gilbert taught me as much as I learned from kindergarten to twelfth grade, does not do that man justice. He taught me so much, I cannot describe it in words.

Clark: Would you say that it's lacking these days with some of the younger guys coming in and there aren't as many people who want to help them?

Heyman: I think they're plenty of people who want to help them. I think the thing is that there have been several people who never sought out the advice and everyone's turned off to the younger guys because they think, 'Those young guys think they know it all. Screw them.' And the guys that generally want to learn, have to break through that barrier. I can tell you one guy who I've worked with who never stops asking questions, and not just to people that are older than him, to people that are younger than him. I mean, this guy wants everybody's opinion in the world because he learns from everybody's opinion. That's Steve Austin. And you talk about a guy that really deserves to have the torch passed to him, it's Steve Austin, because this guy learns everyday, every match, every interview, everyday that he's in this business, he learns more because he asks. And he doesn't just ask the people that are smarter or the people that are older or the people that have more experience, he asks people who are less qualified to know than he is. Because everybody's opinion matters to him because it's a different perspective. Steve Austin deserves the torch more than anybody that I know. Steve Austin to me is a franchise wrestler. If I was running a wrestling company, that is somebody I would have absolutely no qualms in signing to a fifteen year contract because he will be around, he will honor his obligations, and he will making and drawing money in fifteen years. And I'm a fan of his.

Clark: Do you think that there has been a change in the role of managers in professional wrestling? Do you think that they have more or less of an involvement in the business these days?

Heyman: I think what happened was that a few managers got to be too big and the industry didn't know how to handle it. Because per se, you got paid by what you drew- and it's the wrestlers' names that are on the marquis, and not the managers' names. But there were a few managers who got to be such big names that they broke through the barrier and became as big of a name or as a big of a star as the wrestlers themselves. And because we have entered the television age of wrestling- and managers are spokesmen and they are front men and they are mouthpieces- the managers got to be as big as stars as the wrestlers because it became a television industry. Now, some of these managers who are not going out to the ring and drawing 20,000 people to Madison Square Garden or 10,000 to the Omni or whatever, are being paid these phenomenal sums of money, and it's hard to justify sometimes, and it's very difficult to explain to a wrestler why 'all managers are making as much as you because of this.' Forget about the time sales, and the advertising, and the ratings, etc. etc. The business just didn't know how to handle this change in the perception of a manager. I think what happened is that because a few of these managers got into that stratosphere, the perceived role of a professional wrestling manager was changed, and everybody wanted the managers to take a step back, because they felt there was too much focus on the managers. So, yeah, I do see less of a focus on managers right now.

Clark: If you look at the WWF's managers- they've got heel managers Mr. Fuji and Harvey Whippleman and babyface managers Jimmy Hart, Sherri, and Slick- and there doesn't seem to be any managers there that really stick out anymore.

Heyman: Because if you ask somebody to name five superstars of the WWF you're going to hear the name Bobby "The Brain" Heenan. Well, Bobby is an announcer/manager and that just goes to show you how famous Bobby became. If you ask somebody to talk about the WWWF back in the 70s, they'll mention Bruno Sammartino, they'll mention Chief Jay Strongbow, and the next word out of their mouth is going to be Captain Lou Albano. I would love to see how much merchandise on Elizabeth was sold. The manager as a focal point was also evident in the WWF, as seen by the fame that Bobby Heenan has achieved. So, I think right now in the direction that they're going managers are greatly toned down. I don't know if that is for a reason, or if that is a long range plan. But, it's the case history as for now. There were managers in this business that got to be on par as far as notoriety goes with the wrestlers. And that bothered some people because they felt that it was not productive for business for the manager to be that visible. I don't know if that's right. Back when managers weren't as visible, they were drawing 20,000 people to the Garden. Managers became extremely visible, they're not. I don't think it's the managers' fault, I think there are a lot of things that are wrong in the business. That might be one of them. I don't agree with it. This is just my opinion, and it is a very biased opinion because I happen to have made a career as a manager.

Clark: How much of an effect or how powerful do you think the commentary during matches is to the product?

Heyman: The most powerful person on a wrestling television show is the announcer. Because if it's the greatest maneuver in the world, and the announcer sits there and says, 'You know, I was flossing my teeth yesterday and...' You're going to miss the point. If a guy takes a bodyslam and he hurts his back, and the announcer ignores it, you might not realize it. If Rick Rude is in the ring and he keeps on working on the guy's neck, and the announcer doesn't make mention that it's setting the guy up for the Rude Awakening, what does his Rude Awakening mean when Rick Rude hits the guy with it. Or what did the match mean beforehand? Or it doesn't show Rick Rude's intelligence to wear the guy's

eck down. I think the announcer is the most powerful person on a television wrestling roadcast because he can either explain everything to you or he can totally ignore verything to where you don't understand what's going on. They're telling you the story. he announcers are telling you the premise, what's going on, why it's going on, and what s going to lead up to. It's the announcers' show. You control it. It's up to you to explain the public what they're seeing and why they're seeing it and where it's going to lead to. 's up to you. You've got the power. You can either be the greatest asset to the broadcast you can be its greatest detriment. And it's all a matter of paying attention. If a wrestler is another wrestler down for a two-count and you're sitting there telling a puchline, you mpletely ignore the fact that a man was one second away from defeat and the other man as one second away from victory. If every time a guy has another guy in a pinning edicament, you acknowledge it, it makes those pinning predicaments mean more.

lark: Could you tell us about your special contract that you had with WCW- where you ere actually a TBS employee?

eyman: It was precedent setting because I was also on the road. I was the first ever restling talent on the road who had employee status. It was a most unique situation. This as because when I signed my contract on April 1, 1992, it was as a manager and nouncer because I had discussed with management at the time that the Dangerous lliance will not last forever, that the avenue that we were going down at that time would ually have to meets its dead end. I was always under the assumption, simply because of hen I came back from suspension after being solely a co-host and commentator for urteen months, that I'd always be going back to that. They were very, very interested in panding the New York market. "Pro Wrestling New York" was an extremely successful ow. It was management's opinion at that time, that by the time my contract came up for newal on April 1, 1994, that I'd be pulled away from full-time managing, much like obby Heenan, and that I would concentrate on helping WCW expand the New York arket. That is a job that would entitle you to employee status. I was not given the nployee status simply because I was on the road and they were going to start doing this r all the wrestling personnel, I was given it because that's the direction where I was aded before the Watts regime came in. And it probably wouldn't have taken effect until wards the end of this year, that my position would have changed.

lark: Was there anyone who was upset over you getting a contract like that, maybe some restlers?

eyman: They were very happy for me.I worked with a great crew of guys and they were very happy for me because I worked really hard to get this contract. This was promised me by Jim Herd, the year before. And at the last minute, he reneged on it. I got very, ry upset and I was walking out. They gave me the assurance that I was the permanent -host on Saturday Night, which is their flagship show for wrestling on TBS. It was an nor and the apex of my broadcasting career to be named co-host. I would have in all nesty, done that show and taken less money than have gone to the WWF and made ore money doing something else, because I was so honored that they put that faith in me, at I was not going to let them down. Even if a better opportunity came my way, I was so nored and so privileged and so grateful for that opportunity, that somebody would have at kind of faith in my abilities and in me, that I said whoever made this decision is a rson that will never regret it, I will never let that person down. I worked so very hard to ake sure that I never let them down on that show, plus I was doing "Pro Wrestling New ork." I wasn't formatting the show, but in all essence, I co-produced it because when we me to New York to do the Rap Arounds, I picked the sights, I decided the banner tween myself and Jim Ross. As Jim would prepare me for all the other shows that we d, he would prepare me for the wrestling end of "Pro Wrestling New York," but I would epare him for how this relates to the metropolitan New York area. Because, no knock on n, he's from Oklahoma and he lives in Atlanta, he doesn't understand the New York. or should he, he doesn't live here, he's not from here. I understand New York because e lived here all my life, I'm born and raised and still live here. It's my town, it's my arket, I understand it. So, I was doing those two shows, and they gave me that to appease and gave me more control over "Pro Wrestling New York" and gave me more freedom the "WCW Saturday Night" show. They also gave me some bonuses built into my ntract to shut me up because they didn't make me an employee. And so, I swallowed it a year. When Kip Frey was in charge, the first thing I said to him was, 'This was omised to me last year and I'll even take less money to be an employee.' Which I did. I ok less money to be an employee than if I was an independent contractor. This was a al of mine, it was promised to me, and I want it. It was also a good way to not hide the lue of my contract, but it was also a very good way to give me a package that was worth ore money than just simply appeared on paper because you could give me x amount of llars and if you cover all my expenses on the road- hey, if you're on the road 250 days, u're spending a lot of money anywhere between $45,000 and $70,000 a year on the id. It wouldn't be a situation where a wrestler would want to come in and say, "If a nager's making this, I want to make this,' because my base salary was only this. It was a uation where my base salary was only this, so he could bring in a wrestler and say, T'll e you $25,000 more than Paul E. Dangerously.' So they'll say okay and meanwhile, I'm king a lot more than just what appeared on paper because a lof things were covered. It s good business, it was a mutually beneficial deal. Kip Frey didn't give me that deal on vhim and he didn't give me that deal because he's my friend or because he thinks I'm a e guy, he gave that to me after hardball negotiations and he gave that to as a fair essment of my ability and my talent. It was my wildest dreams come true because you rk and you work and you work, every man has his own fears and insecurities and you have to fight that. You work so hard that sometimes you don't see the light at the end of the tunnel, even if you're an inch away because you're just working so hard that you're blinded by this ambition. And when you're finally rewarded for your hard work, it is so gratifying, but you got this, you've got to earn it. You got to this point, it's not over, it's jus beginning. Now you've got to live up to it. Now you've got to prove I was worth this and I'll be worth more next time around. The day I got that contract, my goal was to work so hard over the next two years, that by the time it came up for renewal, that the contract that I had got on April 1, 1992 would seem like a pittance compared to what I'd be worth in '94, cause I was going to work that hard to make myself that much more valuable, that much more of a commodity.

Clark: Was getting that "Saturday Night" show always a goal for you?

Heyman: Well, I was a manager and I never thought of commentary on a full-time basis and when I got to do the morning show on TBS on alternate weeks with Jim Cornette, I kind of liked it. And then they gave me the "NWA Main Event" on Sunday nights with Jim Ross, which I co-hosted in 1989. I originally co-hosted it with Tony Shiavone, and he left after two weeks to go to the WWF, then Jim Ross took over the Sunday night show. It was just a lot of fun because it was always the lowest rated show that they had, and Jim Ross and I went on there and just did the goofiest stuff on the face of the planet. It was so different and so unique. It wasn't taken as far as "Tuesday Night Titans" and wasn't taken as far as some other shows had taken that sort of vehicle, it was like a quality wrestling show and then the Jim and Paul show. And then it was the highest rated show on cable tele- vision, not just the highest rated wrestling show, not just the highest rated wrestling show on TBS, the highest rated show on cable television for July, August, and September 1989. We kicked "Saturday Night's" ass every week with the exception of three or four weeks, the whole time that we were on that show together. So, Sunday night became the night. So, I had no desire to do "Saturday Night" and I also didn't understand the fact that I had a future as a full-time commentator. When I came back in 1990, my goal was to be the best commentator in the business and I wanted to surpass the success that Jesse Ventura had. Obviously, my goal in WCW was to do the Clash, the PPVs, and the Saturday night show. I came back hosting the "Power Hour" and then they added "Pro Wrestling New York" and finally I got to do Halloween Havoc and then they gave me the Clashes. Then, Dusty Rhodes came in and took that position and to appease me they gave me the Saturday night show. I really never thought I was in the running for it, that's why I can not say it was my goal. I thought I was going to have to wait two years to get it. This was my goal for two years down the road. We got into a real contract dilemma- they were offering me as much as they were going to give me and I wanted just a little bit more, and to appease me, they gave me that Saturday night show. They started renegotiating my contract with me in January, and it was up in April, because they had big plans for me as a commentator. I told this to Jim Ross, 'I never dreamed that I would have that show at such a young age, I thought I would have to wait two more years for it.' And when they gave me that show, I was very flattered and very determined to not let anybody ever say it was a mistake to put Paul E. Dangerously on that show.

Clark: With politics in wrestling and everything, you can easily obtain positins, but you have to produce in that position for you to last there...

Heyman: With a lot of luck behind you and the right person pushing you, you can always get to the top, staying there is the problem and the real challenge. There are a lot of people who will get their fifteen minutes of fame, there are not that many people who get twenty years of it. If you look at the entertainment industry, Arsenio Hall has achieved phenomenal success. I don't believe he'll have the longevity of Johnny Carson. I certainly would rather be in Johnny Carson's shoes and have thirty years of success at a given level. Arsenio Hall's success may even be at a higher level, but burns out in four or five years. I certainly have a lot more admiration for someone with longevity than someone who achieves incredible success but cannot hold on to it. The real challenge is not to get to the top, the real challenge is to stay there.

Clark: Looking back over Jim Herd's reign of WCW, a lot of things took place during that time period that have a great effect on the company. How would you describe that time for WCW and the effects of it?

Heyman: The company lost a lot of money, theoretically. Because WCW losing money is a real interesting reading of the ledger. Because WCW generates so much money from PPVs, so much money from time sales, so much money from advertising, so much money from TV, so much money from merchandise, and we never get to see it. PPV money goes to Turner Home Entertainment, advertising money goes to Turner Broadcasting, and we never see all this money. We generate all this income, but we don't get to show the profit from it. The Jim Herd era- I've got to admit this now, hindsight is 20/20, but Jim Herd deserves a lot of credit for one thing- he lasted three years in that position. Kip Frey didn't last six months and Bill Watts got cut short. There are a lot of people who sit there now and go, 'How did Jim Herd last three years in that hotseat.' What a survivor. I had my beefs with Jim Herd. I butted heads with Jim Herd. I had my problems with Jim Herd. There are a lot of things that Jim Herd did that I don't agree with, a lot of things I did he probably doesn't agree with to this day. It's funny, if I was ever given a chance to run a wrestling company, one of the first people I would bring in would be my former enemy, my number one nemesis, the guy who I butted heads with, and said that I hated his guts- and did, and still do in a way- but, I would actually call on Jim Herd. I would sit there and say after three years, after looking over your record, what do you think he did right, and

ow did he do it. Because Jim Herd did a lot of business for WCW when it came to censing. He generated a lot of income with licensing and was really good at that. He 'asn't good at personnel relations. He wasn't good in dealing with the public because he ad a terrible temper. He wasn't good at a lot of things. I don't think Jim Herd had a lot of ery good wrestling ideas. I don't think Jim Herd had a great television presence. I can sit ere for an hour and tell you all that's wrong with Jim Herd, and I'm sure I'd be leaving out lot, but in looking back over that era, those who do not learn from history are doomed to peat it. I'd rather figure out what Jim did right, steal that, and just go on from the pitfalls iat he encountered.

lark: How would you analyse the period of WCW with Kip Frey there?

eyman: Kip Frey did not have enough time at all. When Kip Frey and I discussed his oncept of "WCW Saturday Night," I told him straight out I didn't like it. I was honest ith him. He liked his concept and he went with it, his prerogative. I respect that. He eighed the positives and negatives. He felt the positives outweighed the negatives, and he ent for it. It didn't work. I don't know if he was given enough time to change it. ertainly, if something doesn't work, you keep on trying, and you try a little more. If it ill doesn't work, you realize it's a failure. His version of the Saturday night show didn't ork. He was not given enough time to change it. Plus, there were people- this is true in ıy industry and especially in television, and very much so in WCW- who anything that ume out of the boss' mouth, 'Oh, brilliant idea, oh you're a genius, oh that's the greatest ing I've ever heard,' and behind his back was going, 'What a dumb ass, that's a terrible lea.' Nobody had the guts to go up to him and tell him it wasn't the right way. The guy ad the guts to make a change, the guy had the guts to try something different. To me, if ou try something different, you can't go wrong. It didn't go right, so you try something se. I think Kip Frey was judged unfairly because the company was heading down- but ot at the rate that it was after he left- and I think Kip was the type of businessman that did alize that if things aren't working, you're going to have to make some drastic changes. ip was not in it to make a six month profit, Kip did not try to turn the company around in year, he had a long range plan. Sometimes in a long range plan, you've got to go through bad period before you hit the good period. I think that during a very bad period, which rned out to be by comparison with what happened after he left, not all that bad, Kip was placed and Kip just didn't have enough time. I think if they had given Kip more time, he uld have gotten this company into a much better position than it is today. I don't think ip was the man to lead WCW for the next ten years, but I think he was the guy that eeded to bring WCW to a certain level, and then somebody else needed to come in and ing it the rest of the way.

lark: Do you think a problem of his could have been a lack of knowledge of the restling business?

eyman: No, because he admitted it. I admired him for that. Kip's downfall came because ck Petrik moved on to something else and Bob Dhue and Bill Shaw took over the mpany, and simply it was a matter of a fact that they wanted a wrestling guy to run the mpany. That guy was Bill Watts. If it wasn't Bill Watts, it would have been Ole nderson. If it wasn't Ole, it would have been Dusty Rhodes. If it wasn't Dusty, it would ve been Verne Gagne or Gorilla Monsoon- they wanted a wrestling guy. And Kip Frey as a television guy. It was just simple black and white- they wanted a wrestling guy, Kip as a TV guy, they brought in a wrestling guy.

ark: How much of an effect do you think all these switches of power have had on CW? And now they're going through another switch of power now.

eyman: It is very confusing because every time there is a change in the power structure, ere are people that are in and people that are out, there are people that are very in at one oment and they're very out at the next, and the people that were very in at one moment e now very out at the next moment. There's no consistency. There's no continuity. Again, not just a small change of direction every six months, but it's a major change. It's a astic change. It's takes the fan- Joe and Josephine wrestling fans- six months to derstand the direction of the company, and by the time they start to understand it, the mpany's going in another direction again. It's very confusing to the people in the mpany as well, trust me. It's like a revolving door.

ark: Do you think another problem with WCW is something like what you were talking out earlier, how everybody in the offices is job scared and there may not be enough ticism or enough togetherness of all the office employees to where they can be honest th each other about what's good and what's bad for the company? Or is that just rporate America?

yman: Yeah, it's corporate America. But, the entertainment business is a very envious d jealous business by nature. Putting a television announcer in an executive position is a ngerous move because he's going to feel that if somebody criticizes him, they're after his . As a piece of talent, he wouldn't hear the criticism, the producer would. But if the nouncer is also the producer, and somebody who he knows would love to have that sition, says, 'I don't think we should be saying this on "Saturday Night,"' he's going to upset. In a lot of fields, the producer, the director, and the announcer are all different ople. There's a lot of jealousy and a lot of envy inside the WCW offices. The problem hat, they don't go to Jim Ross and say, 'We're signing you to this contract and you're the st of "WCW Saturday Night" for the next three years. You cannot be replaced.' Well, if he knows that, he is going to go into that meeting as a producer and he's going to say, 'What's wrong with the show?' 'Well, Jim, we didn't like what you said on "Saturday Night," you need to change your delivery.' He's not going to feel threatened because he knows he has that job secure. And I'm just using Jim Ross as an example. But with WCW, since he's not signed to do that show specifically, and if somebody sits there and says, 'Yeah, Jim, I think you need to change your delivery.' He sits there and goes- oh man, this guy's after my job. And everybody's at each other's throats because of that. Everybody always felt so insecure about their job- which is fine if it brings you to a level of competitiveness in that you try to do your job better and you want to be the best. That's a healthy environment. It's an unhealthy environment when you are insecure about your job because everybody is breathing down your throat and because you don't have the guarantee that you're going to have your job tomorrow, and you assume many different roles, both as an announcer or a talent, a producer, and a director, etc. By the time you get into that meeting, it's already a powder keg, it's a powder keg before the meeting's ever called. The system is designed to fail. The system the way they have it setup there, is structured for failure.

Clark: When Bill Watts came into WCW, he was coming into a system that was already setup for failure. So, can you blame everything that was wrong with WCW on Bill Watts?

Heyman: Yes, because he demanded autonomy and they gave it to him. Can I blame everything on him? No. I blame it on the people above Bill Watts because they were letting him get away with it. Now if they plead ignorance to what he was doing, that's fine. But as I give you this interview, they have not done a whole hell of a lot to reverse a lot of the acts that Bill Watts committed. To me, if these people truly disagreed with the immoral, unethical, and, in my opinion, illegal atrocities that Bill Watts committed while in charge of that company and under their watch, let's see them make the change. Let's see them mend those fences, let's see them correct the situations. I'm not just talking about myself, I'm talking about a lot of other people. But since I'm involved, obviously, this has great personal interest to me. If these people don't correct some of these situations, if they don't reverse some of the policies, if they don't make amends for some of the things that were done, then you can safely assume that these very powerful executives at Turner Broadcasting condone these disgusting tactics that were used by this man who was in charge. And then, it's not Bill Watts who should be lambasted alone, it is these people- who by not taking it upon themselves to fix what he broke- that deserve as much criticism, if not more, because they have the power to change.

Clark: Why do you think it took as long as it did for Bill Watts to be forced out of his position? Do you think it's because of that big corporate structure?

Heyman: I have no idea why he was hired in the first place. If they didn't look into Bill Watts thoroughly enough to realize that he gave this interview (that he did with Wade Keller in *Pro Wresting Torch Annual IV* in 1991), when in fact, when he was hired, that interview was given as one of the reasons why he got the job. Because of all the great theories and concepts of Bill Watts. And you're telling me that they just happened to miss the last page. Okay, maybe they only saw part of the interview. But they hire a man into this major, major conglomerate known as Turner Broadcasting without even looking into a published interview that he did eight or ten months before they made the decision to hire him. It was not ten years, it wasn't five years ago, it wasn't even a year before he was hired. And they don't even look into his character enough that they would take a look at that interview. How hard is it to look up that interview? Everybody had it. I know I had a copy. I 'm sure a lot of people in WCW had a copy. I know Jim Ross had a copy. I wouldn't put that kind of a company in somebody's hands- I'm not saying we need to do credit checks on people, but certainly, you should look into the guy's record. They took a real big risk and they almost got really badly burned. And to be honest with you, if they got burned, they deserve to get burned because the man should have never been hired in the first place after making those statements. That's my opinion, somebody else might have a different opinion. But in my opinion, once he made those statements, it should have been "hands off."

Clark: Based on Bill Watts' success for awhile with his Mid-South territory and his great reputation, what were your personal thoughts when Watts was coming in about the direction and the future of WCW?

Heyman: I approached it the same way I approach anybody whom I've never worked for before. I'll judge him by what he does. I had no problem working for Bill Watts when I heard that he was coming in. I had no fear and I had no joyous anticipation. He was somebody who I had never met. And I did not know how he was going to run the company. He had a tremendously successful period in Mid-South. The company also was ran into the dirt to where he had to sell it to Jim Crockett. There's two ways to look at it- hey, this guy ran a successful promotion for years, or hey, this guy ran his own company into the dirt and had to sell it. And you can blame the oil industry or you can blame the depression or you can blame the recession or you can blame, 'My wrestlers were lazy,' 'My wrestlers were on drugs,' 'Vince McMahon stole my wrestlers,' 'Jim Crockett stole my wrestlers,' 'I had problems sleeping at night.' No matter what excuses you use, the company went down and you had to sell it. But, he also deserves credit, the guy ran a successful territory for many, many years. So was it going to be the man that had a successful territory that would be running our company or the man that nearly lost everything and ended up having to sell it, at a great price to Jim Crockett? I didn't know and I was willing to give the guy the benefit of the doubt. Come on in, show me what you

ot. Not that he has to answer to me, that's just for my own little personal world. Clean ate, he comes in. Whatever he does, you judge by that. If he's successful, he deserves the redit. If he's not, he deserves the blame.

lark: When you first met with Bill Watts when he came in, did he or anybody else tell ou where the Paul E. Dangerously character was going?

eyman: He came up to me and he told me that he loved my work behind the mic and he ought I was a very exciting manager who understood crowd response and he was excited the prospect of working with me. He, several times in two or three days, told me how uch he liked my interview skills. Then, he found out how much I was making, and that e could change it.

lark: How did he go about discussing with you the contract you were under and how uch money you were making?

eyman: I got a phone call about three weeks after Bill Watts took over, and I was pretty uch told that I was making too much money and that I couldn't be an employee and that is deal was going to have to be changed. There wasn't a lot of hiding. It was pretty raight forward that I was making too much money for a manager and I was an employee, nd I shouldn't be, and things were going to have change under Bill Watts. And that if I idn't conform to his way... I have no problems conforming to his philosophy, I had no roblems conforming to the way he wants to present the product. I always resented the fact at they said 'conform to his way.' I never had a problem conforming to anybody's way ho was in charge. I had a problem breaking an existing contract that I had just signed. I as told, in essence, if I didn't break this existing contract, that I was going to be broken, yself.

lark: Was there an attempt by them to get you out of the contract by trying to find ways prove that you breached your contract?

eyman: They, several times, implied different things and tried to pressure me into gning a mutual lease, with the promise that as soon as I sign it, we will draw up a new ontract. At one point, (they) even told me how the new contract would be structured. I gned an existing deal (on 4/1/92). April 1, 1994, if they wanted to change it, that's their rerogative, it's their company. I signed it. I turned down other jobs- some in wrestling, me outside of wrestling. I had a lot of good opportunities when the Dangerous Alliance as riding high- both in and out of this business, that I turned down to sign that two year ontract, because I thought that was a good contract and it was fair and it was what I was orth. I wasn't going to give it up two or three months later because somebody had a roblem with it. And those other opportunities weren't there anymore. And to be very onest with you, if they would have given me the chance, I would have shown them that I as worth that contract. It was a fair assessment of my talent and ability and I could've roved that to them if they would have given me the chance, they never did. It's not their bligation to give me the opportunity to prove my worth. They don't have to use me at all. hey can send me home and say, 'You know what, we don't like you. Go home.' 'Hey, you ave one too many cavities. Go home.' 'Hey, we don't like the way your toenails look. Go ome.' Hey look, it's their company, they can run it any way they want. They're not under ny obligation to appease me. They're not under any obligation to showcase my talent. It's eir company. But, don't tell me that I can't have what I have earned. Don't tell me that omething that I worked a long time for, made tremendous sacrifices for, that I signed in ood faith, is no longer there for me because you don't want it there. You don't break an xisting contract. You wait till it expires and then you don't renew it or you change what ou don't like about it. But, you don't break an existing contract. That's bull. I wasn't oing to do it. I'll tell you why. I was there, I was hosting four shows at the time, in that oice-over studio with Jim Ross everyday and I was there and I heard everybody- from im Herd to Dusty Rhodes to Jim Ross to the lowest person on the totem pole- bitch, oan, cry like a baby, scream, holler, and throw temper tantrums when Sid Vicious alked in and said, 'I want half a million dollars.' They called him everything from an ngrateful sonofabitch to language that you shouldn't be printing in The Wrestling Flyer! hey were furious. And, no disrespect towards Sid, they had a right to be. They had an xisting contract with the guy, it should have been honored until it expired, and then you it them up for more money. I don't agree with anybody who signs a contract and then ays, 'Oh wait a minute, I don't want to honor this agreement anymore.' Well, if they were angry when Sid did that, don't do the same thing to me that you bitch about, that you oan about, that you cry about, that you scream about, because that's what they did. And y Bill Watts going in public saying, 'It's a buyer's market,' well then, I'll tell you what, as on as we turn the business around and if it becomes a seller's market, then by his hilosophy, I would have the right to say, 'Wait a minute Bill, I know I got this two year ontract with you, but you know what pal, you're going to have to double this money or m walking out on you, because now it's a seller's market.' Well that wouldn't be ethical r me to do and I wouldn't have done it. I don't care how successful WCW became, I on't care if that promotion became so successful that the money I was getting was nothing ort of highway robbery, I was going to honor that agreement until April 1, 1994, even if was worth a hundred times what I making, and I expected that agreement to be honored y them as well. I lived up to my part of the bargain, they should have lived up to theirs.

lark: I guess there were situations where they sent you home a couple of times and they ere phasing out your character. Were they fair about that or did they keep things from ou and not let you know what was going on?

Heyman: They never let me know. After Wrestlewar, I didn't know anything. I never kne where we were headed, I never knew what we were doing. The TV tapings at times would start and we still wouldn't know what matches we had. It was a nonstop day in and day out situation of harassment. It was an absolute hell that was put upon me because they wanted me to quit. They did a real good job of trying to break my spirit, because there would be times when we had a whole day set aside for interviews and I'd get there first and they'd say, 'We haven't done the sheets yet.' Someone else would show up, 'Here's your sheet. Here's all your interviews.' I'd get there at 10am for an 11am interview session. Everybody else would be done by 2pm. There would be two or three people who came in at 1pm, and then I'd get to do my interviews, and it would be one or two interviews, and then they wouldn't even have it down correctly. So I'd have to do two or three different versions of each, never knowing which one was going to be used. And never knowing exactly what to say because of the time frame that was involved. It was done to just keep me sitting. Which again, that's their prerogative, that's fine. They were paying me for the day. You want to pay me to sit there and watch everybody else's interviews for the day, hey, I'll lear from their interviews. I'll learn by watching everybody else. That's fine, you're not doing me any harm. It's aggravating, but you're not doing me any harm. They had a right to do that. I'm not disputing their right to do that. Did I like it? No. Does the fact that I don't like it matter? No. That's tough on me. I never knew anything. Every single day after Wrestlewar I woke up waiting for another surprise.

Clark: Were there times when it would effect your performance?

Heyman: The split up of Bobby, Arn, and myself was devastating. I found out during the show. They never approached any of us. I found out by looking over a certain individual's shoulder and looking at the TV format, and seeing it. It was so heartless, it was so disrespectful, it was so callous of them to have me find out that way. Again, it's not their obligation to tell me, but simple decency would tell you- I worked with these people everyday. We worked very hard together. We worked extremely hard to make that presentation a good presentation. We put our heart and our soul into that. Decency would tell you- sit down with me, tell me this is what's going on. I might not like it, that would be tough on me, but tell me what's going on. They didn't and that was probably the most devastating day of the whole situation because it's when I had to wake up and realize that there's something really wrong going on here.

Clark: Did you ever develop a bad attitude or anything like that?

Heyman: No, it made me work harder. It made me work that much harder.

Clark: You didn't get upset or frustrated after you had worked so hard to get to where you were and then they do this to you- saying to you that all that hard work and everything that you did means nothing to them and it's all just about money and contracts? Didn't that effect you in your attitude?

Heyman: The only person I took my frustrations out on was myself and I started to gain back all the weight I had lost, and then I gained even more weight than I had back when I originally started to lose all the weight, when I was a commentator. I got grossly overweight as far as I was concerned. I think the stress was showing in my face. I think I aged five years in six weeks and it showed. I looked very stressed out, I looked strained, you could see the pressure in my face. But, I wouldn't let it effect my performance. If anything I tried to make my performance even better because your television interviews and what you do out at the ring can be a great catharsis for you. You can let a lot of aggression out when you're Paul E. Dangerously. Paul E. Dangerously is a very high-strung individual as it is. So I mean, you let a lot of aggression out at the ring and during interviews. But, I tried not to let it effect my performance. But, at times it probably did. I hope it didn't, but there are times that it probably did. In the mean time, it made me work harder because I wanted to show the bastards what a big mistake they were making. And I wanted someone to sit there and go, 'Man, this guy just works so hard.' I guess it was false hope on my part for somebody to just say, 'This guy's not going to break and this guy works really hard, let's let him earn it all over again. But it was false hope. It wasn't going to happen.

Clark: Was it frustrating for you when he sent you home? What did you do during that period?

Heyman: The first time when I sent home, which was September 15, after the Macon TV taping, it was a great relief because I was already under investigation and they were already really busting my chops on the investigation. They were looking into everything. There was nothing to find, but still, it's an embarrassing situation when you're under investigation because they are acusing you of being a crook. It was humiliating. And I was dealing with the absolute dismantling of the Dangerous Alliance. And I was dealing with the fact that Steve Austin was suffering from being devalued because he was being managed by me. It took its toll on me. I felt it and it was just a miserable time. So when they sent me home, I was glad to go home. I mean, I was glad to get out of there. My life was a nightmare and I was given a chance to escape from it for awhile. I had a chance to come back home and rediscover my friends. I got to pet my dog everyday, who didn't even know me by the time I came home, he looked at me like I was a stranger. I got to rediscover New York again, which is a big thing for me.

Clark: While you were home, were you looking into different things and thinking about

other interests?

Heyman: I was already hooked up with the William Morris agency here in New York, and I told the people there, who I work with, just give me a little time to recover from this trauma, and I'm going to be ready to explore other avenues. I was thinking about different things. I was mostly thinking about how I was going to survive this attack on my livelihood, this attack on my professional career, because they were coming at me from all sides. I was trying to fend them off as best I could. I mean, I was under investigation, I was under constant pressure, and two or three times a month there were different allegations that were being thrown at me, they were trying to get something that would stick.

Clark: What were some of the things that they were accusing you of?

Heyman: Because that deals with confidential conversations that I had with Bill Watts at that time and because a lot of those things can only be revealed if we have to go to trial, it would be unethical of me to repeat them on the record and/or for publication. But they accused me of so many different things and none of them had any, not even the slightest shred of merit to them. It was so blatantly false and it was clearly a lie. And even a couple of times they laughed when they accused me of it. But they just figured I might say something to slip up and they'd say, 'We got you now.' To reveal it now or to discuss it now would be unethical because (1) the person that accused me of it is no longer there to refute it, and (2) this is something that I don't know if the people above him are aware of it. I did complain to them once about it. They chose not to do anything about it. And if we go to trial, it is something that will probably come out. But for it to come out before the trial or for it to come out before the people above Bill Watts have the chance to rectify the situation, to correct this wrong, would be unfair to them because the people above Bill Watts right now have not had the ample opportunity to correct the situation regarding Paul E. Dangerously. If they choose to correct the situation- it was one man's actions- then Turner Broadcasting doesn't deserve the smear on its reputation because the executives above him corrected the situation. But yeah, I've thought of other of employment. I thought about career moves. The one thing that I did not think about, was leaving. I was determined not to be forced out. I was determined to survive this attack and it was that determination that started to get me restless when I was at home. That's when I started telling the people at the William Morris agency, 'Okay, I think I'm ready now to see what else is out there.' To explore some other options. Then, I got called back to work.

Clark: Why do you think he called you back to work?

Heyman: This is not a paranoid view of the offices, this was as far as I can tell, one man's actions. Because there were a lot of people in the creative end of WCW that wanted to showcase my abilities and my talent, or what I did well. There are a lot of people that have a lot more talent than me. I'm just saying there were people in that office that wanted to take what I do well and showcase it. They had some ideas and they got them through. We went with it. Plus, Bill wanted somebody to apparently go on TV and do inter- views about Erik Watts, to get the people behind Erik. And I was a natural adversary for Erik and by me going on the air to chastise Erik, theoretically, it would get the people behind the kid.

Clark: Were there ever times during this period where you were threatened, or your career, or your status in the business was threatened?

Heyman: I was told my career would be ruined. Flat out, straight out, no beating around the bush- I was told straight out, 'We will destroy your career.' I was told that because of the incident with Ric Flair (fight between the two when Flair was in an office position with WCW while wrestling) and because of the suspension, that I didn't want another blemish on my record and that if I had one, I would be labeled a chronic problem and who would want to touch me. It was constantly thrown in my face. I was constantly reminded that I have a 'borderline reputation' and that I would be labeled a problem and 'somebody who's difficult to do business with.' And that if I did not conform to his way, in their vernacular, that I would get this label and that I would suffer this fate and that I would be labeled a chronic problem and be ruined in the business.

Clark: Was there more than one person in WCW who said these things?

Heyman: Most of it came from Bill. I was warned by someone else- who was stuck in the middle and therefore there's no need for me to sit here and put blame on him- but he kept on warning me if I don't conform- what he meant was- if I didn't give in, that it would be a pissing contest which I would lose and I would be destroyed. I think the person who was telling me this was stuck in the middle and in a way was trying to warn me, 'Hey, this is what's coming up. Be careful.' So I don't want to drag him into this fight right now. He was told to tell me, 'You're going to get in trouble here. You better give in.' And this person also knew me well enough to know that I wasn't going to give in, because I was right. If I was wrong, if I felt this was fair- fine. It's not like I had any problem with where they wanted to take the company or take the Dangerous Alliance or take me. I could be an opening match manager or a main event manager. It's not my call, it's not my company to run. You can keep me at home or you can keep me on the road all the time. It's not my decision. I have no right to complain over how Paul E. Dangerously is presented. I might bitch about it to my friends, but that's just being a human being. I have no right to sit here and say, 'Oh, they didn't use me right, they didn't showcase me right.' That's being a whiner and a cry baby and that's just not accepting reality.

Clark: I guess it would be a tough situation for people who were under Bill Watts because they have to do what he says and...

Heyman: Yeah. He was a very demanding individual, which is fine in some aspects and in others, I can see a problem. I have no problems with a demanding boss, it's his company to run. He has a right to run it how he sees fit. It's a company that needed strong leadership. Make no mistake about it, he was a strong leader. I just don't agree with some of the policies that he instituted and I don't agree with some of the tactics that he used. I have a lot of friends in this business who have suffered because of it.

Clark: Did all of this strain any friendships or did you lose any friends?

Heyman: I've lost no friendships. If anything, it has brought a lot of us closer together. There are people whom I had falling outs with, and this situation has repaired our friendships. If anything, the one thing this has done is united a lot of people together. I have seen a side of some of these wrestlers, some of the people that I've been fortunate enough to work with, that I never knew existed. There were so many people who called me the day Bill Watts was fired. Some of whom I'd never thought I'd speak to again or would ever speak to me again. And a lot of whom who I expected to hear from. It was an overwhelming response, 'Have you heard the news?' I lost friendships in my personal life because of the stress that I was under and I reacted probably very badly to them. But business, I didn't lose any friend- ships, it brought a lot of us closer.

Clark: Now that all these people who were upset with what was going on with WCW have bonded together, do you think that if there's some proper direction it could turn into one hell of a positive thing because everyone has united or bonded together?

Heyman: Sure, oh yeah. I can imagine the morale level tonight. I know what morale was Wednesday night when the phone calls were coming in. People who had been going through tough times in their lives were calling up, 'Yippee ky yea.' They were just dancing in the streets. I'm not saying this to knock Bill Watts. I'm not saying that any of these people wish misfortune on anybody. Some of them do, some of them really do! But, not all of them. It's just that it's been a very difficult situation for a lot of people within this organization. And with this particular move, in my opinion, a lot of people have a sense of relief, a feeling that they have survived this time. Because a lot of the wrestlers did not believe they were going to survive this regime. They thought they'd be out, they'd be done. And now they have hopes that their careers are going to move. Some of them wish him misfortune, but not everybody. I'll be very honest with you, I have great compassion for his family who moved to Atlanta and now they've got to move back. For him, I have no compassion, but for his family, I do. I feel that for them, and I hope that makes me a better person than him.

Clark: Earlier you said that you felt Kip Frey wasn't given enough time to accomplish anything. Do you feel Bill Watts was given enough of a chance?
He didn't believe in the current system and he was making changes...

Heyman: He didn't believe in that system because he hadn't watched wrestling in five years, and he admitted that himself. That's not an opinion, that's a fact. He came in and said, 'I haven't watched this garbage in five years. And when I turned on the TV the other day as I was getting this job, I was shocked at what this business had become.' He'd watched scattered shows over the years. I remember once, it was a "Saturday Night" show where Barry Windham joined forces with Ron Simmons from Sioux City, Iowa. There was twelve minutes at the end of the show and Jim Ross and I reviewed the show. For twelve minutes we kept pitching back to different highlights. We were on the air seven minutes of the twelve pitching the clips of what had happened on that two hour show in an emergency taping the day before it went on the air, because there were twelve minutes in the show that needed to be filled. I remember the next week that Jim Ross was very, very proud because he had spoken to Bill Watts, and Bill said, 'This was your idea, Jim, and I could tell this was your concept and this wasn't your concept.' And Jim was very happy about it. And he even told me then, 'The Cowboy doesn't watch the shows a lot, but he watched this one.' Bill came in and he admitted that he hadn't really watched wrestling on any sort of a regular basis for five years, since he left the business. So how could he make any kind of assessment on the system when he wasn't familiar with it. When this guy left the business, PPV was a brand new thing and it hadn't reached its full potential. PPV was something that Turner was just getting into. How could he sit there and make an evaluation or a judgment of the system that he hadn't gotten himself familiar with yet. He couldn't have been disgusted with it because he didn't understand it.

Clark: But, do you feel that this move (Bill Watts' departure from WCW) will put WCW forward or do you think it will just cause even more chaos?

Heyman: It had to be done. It should have been done a long time ago. WCW has been in the chaotic state since he took over. It's been in crisis mode since June 1. Hopefully, they can now restore some sort of stability. I don't know if they can. I hope that they can. They certainly would not be able to do it under that structure which they had under that particular man.

Clark: It was just announced that Ole Anderson would be taking over the position of Bill Watts. Do you think that's a good change?

eyman: I think any change from Bill Watts is a good change. That's not just because of y personal problems with Bill Watts. I don't want them to bring in a 110 year old ooling, senile, brain dead person. I'm just saying that Ole Anderson is an intelligent dividual. Like every other man, he has made mistakes in his life. Hopefully, he's learned om them. If he has, he'll do well. If he hasn't, he won't. I think Ole is at a point in his life here he wants to succeed in this job. I think he needs to succeed in this job. He does not ant to destroy his reputation like Bill, in my opinion, destroyed his own. I think Ole is oing to be put to the task and hopefully, Ole will do a good job. I don't know. I'll judge e man by his record. He hasn't had a chance yet to have positives and negatives put on at record. It's a clean slate. He gets to start fresh now. I wish him luck.

lark: You've been working for a long time with Jim Ross since coming to WCW and you robably learned a lot from him, and all the competitiveness...

eyman: I learned a lot from Jim Ross. He really gave me the benefit of his experience nd gave me the opportunity to learn from him. He taught me a lot. Jim Ross deserves a t of credit for my success as a commentator because he took a lot of time to teach me a ay, that I can understand, of analyzing a match. I went in as a commentator with a istorted view of what the job entailed. Jim Ross butted heads with me everyday and then I nally got it right. We used to scream at each other, but it was productive. Because I had n opinion and he wouldn't just say, 'No, no, no, that's not the way to do it. You've got to o it this way.' He listened to what I said and then he showed me what was wrong with my rgument. By telling me how he perceived what I was saying and then telling me what was rong with it, I understood that the man was listening to me, and not just arguing with me nd butting heads. Evaluated it, disagreed with it, and this is why. I learned a lot from mbo. It was at his urging to Jim Herd that I was put on Halloween Havoc in 1990, it was his urging to Jim Herd that I was put on Thanksgiving Thunder 1990. The company self put me on "Pro Wrestling New York" but Jim was one of the people, along with usty, who pretty much made sure that I was put on "WCW Saturday Night." And Jim nd I became a broadcast team. When they assigned him to "Power Hour" in Canada, he aid, 'Well, I'll do it with Paul.' We did five hours of television a week together- four ows, five hours. The only show that he was doing without me was "Main Event" ecause he was doing that with Missy. We got very comfortable around each other. When comes to bringing out the finer points in a match, he is tremendous, and you learn from at. Though, Jim and I have had our arguments, I cannot take away from the fact that I arned a lot about being a broadcaster from Jim Ross. Jim Ross taught me a lot about roducing and deserves a lot of credit for it.

lark: What is your relationship with him today?

eyman: Pretty much nonexistent, unfortunately. When you asked about losing iendships during the Bill Watts reign, that's one I should have mentioned. Not that we're nemies and not that there's hard feelings- at least I hope there's not- but our friendship has ffered through this. That's a shame. I have a lot of respect for how hard Jim Ross works. have great admiration for how dedicated he is to his profession. He loves wrestling. And e loves being Jim Ross and he enjoys his job, and it shows in his performance. And I dmire that. I hope I earned Jim Ross' respect as a broadcaster when I was one. But nfortunately, Jim was in a situation to where his hero, his idol, his mentor, was the boss. nd Jim was put in a very powerful position and was involved in the business to an extent where I couldn't go to him and say, 'Hey, this Bill Watts guy is really on my back.' So, e kind of got distanced in that way. There became a distance between Jim Ross and yself. That's because of the situation. And I never really wanted to butt heads with Jim oss over the situation because it wasn't his fault and he didn't do it. We kind of stayed way from each other as the situation got worse because we knew where it would head. e knew that we would end up hating each other, and I didn't want to get into that tuation with Jim. The situation we were in was bad enough and the animosity was rowing to the point where we both knew it. We were both disturbed by it but there was othing we could do about it.

lark: Because of the positions you guys were in, because of the power structure of the ompany?

eyman: Yeah, because of the power structure.

lark: Are you upset about that? That the positioning of you guys effected a friendship? o you find a lot of that in this business?

eyman: This was a most unique situation. That put an inordinate amount of pressure on verybody involved. It hasn't happened all that much. I've lost a few friends in this ndustry over six years but not all that many. It happens in everyday life.

lark: Was that a type of situation to where there might be a change in your relationship ecause of the happenings this week (Watts' departure)?

eyman: Right now, I kind of avoid talking to anybody at all in an official capacity in that orporation because we're in a legal situation. It's a conflict of interest, unfortunately. Until is gets resolved, it put everybody in an uncomfortable situation because anything that he ight say can be construed as evidence. And anything that I might say might be isconstrued as well, so it puts everybody in a difficult and compromising situation. We ill probably have to wait until the legal situation is revolved. I enjoyed working with Jim because we didn't get along. That's the funny thing. I understood my role and he knew his. We legitimately did not get along on the air, and it was legit. We did not get along on the air, and we used it to our advantage. It made for interesting chemistry. One of the biggest responses we ever got- we got thousands of letters, we got more mail in those three weeks than we probably did during anything else that we did until Ric Flair left with the belt- was during the Sid Vicious-El Gigante feud. We got into shouting matches on the air. We would completely ignore the match and just start screaming at each other over who was the true giant in WCW. People enjoyed it. It worked. It was healthy. It added to the feud. The reason Jim Ross and I had such good chemistry on the air was because here's this guy from Oklahoma, from the south, a certain way of life, big football fan, and then me, I'm from New York, I'm from a different way of life, I grew up around a different crew of people, and I was raised in a different atmosphere. Plus, Jim Ross is fifteen years older than I am. We grew up in different periods. We had conflicting personalities. We used it to our advantage, so it lead to great chemistry.

Clark: Switching to a different subject, when did you first find out that WCW was investigating you?

Heyman: I found out about it in August. They went through every single item on every expense report I had ever turned in to that company. They searched, they looked for anything that could have the slightest discrepancy on it. It was a witch hunt.

Clark: I believe they accused you of falsifying expense reports at a hotel in Atlanta that you stayed at...

Heyman: We had all stayed for many years at a hotel in Atlanta called the Ramada Atlanta Airport South. It was formerly the Howard Johnson's. We stayed on Virginia Avenue at the Days Inn for a couple of years and then moved to this one because the management staff moved from the Days Inn to this particular establishment. It was common practice for many years for the wrestlers to check in under different names because a lot of fans know that we stay at the hotel, and you want a little privacy. It's also common practice just to throw down the $40, without even bothering about getting a receipt. Their argument was, 'Oh, you should have known to get receipts.' The point is that somebody else- it wouldn't be fair to mention a name- once stayed at the Marriott and it was $55. They disallowed the reimbursement because they said, 'You can stay for $37.50 or $38,' whatever it was, 'At the Ramada and that's all we're going to pay you to stay in Atlanta on a night.' So theoretically, I could have stayed at the Hyatt Suites for $350 a night, but they were only going to give me $38 to stay in Atlanta that night. So it didn't matter where I was staying, I was only going to get $38. The rest was up to me. But, I did stay there. It's common practice to just go in there and throw down the $40, get your 6am wake-up call to catch your flight, and take off. It didn't matter because that's all they were going to give you to stay there anyway. So, I never really bothered with the receipts. When I turned it in, they said, 'Well, we need a receipt.' I said, 'Well, how about I just get you a letter from the hotel.' 'Oh, that would be fine.' If that wasn't good enough, right then and there, I would have realized this reimbursement has been disallowed. I screwed up, I didn't get the receipts. No problem, I'm out a grand, and that's all there is to it. It's not worth hackling over and it's certainly not worth blowing this kind of a contract over. But, they said, 'Give us a letter and that would be sufficient.' So, I brought back a letter from the general manager of the hotel. Now, they said this was unacceptable. I said, 'Well, forget it then. Just give me the rest of my expenses and we'll just forget about this one.' No big deal. I wasn't willing to make a big deal out of it because to me it just wasn't worth the hassle. So, the next thing I know, they are looking into all my expense reports desperately trying to find something. Somebody came to the realization that, hey, if they check in under different names and he didn't get the cash receipts, than if we ask for Paul Heyman or Paul E. Dangerously's receipts, there won't be any on the record. Because he checks in under a different name. Now, on any given night, four guys are Joe Blow. I've used the name Joe Blow. I know of several other wrestlers who have checked in under the name of Joe Blow, or Matt Burns, or Mark Green. So they go in there and they said, 'We'd like all of Paul Heyman's and Paul E. Dangerously's records.' Well, I probably checked in under that name once or twice. And so they said, 'Well, he didn't stay here.' The investigators were probably never made aware of the fact, by the people in the wrestling company who had ordered this investigation, that we stay under pseudonyms. And the investigators had no way of knowing because they're used to investigating an executive who goes on the road for three or four days, twelve times a year. And therefore, is going to keep much better and more immaculate and much different records than me, who's on the road 250 days a year. Obviously, my records are always going to be in different condition because I'm on the road 250 days a year. These investigators did not know of this policy or of this practice, so obviously, they did not find my receipts. Even when this information was given to Bill Watts, he didn't say, 'Oh by the way, he stayed under different names.' I had already made them aware of that fact and the general manager of the hotel told the investigators this. And then the order was given to the investigators to go above the general manager, to go to the owners. The owners of the hotel don't know the day to day operations of the hotel, s they don't know that the wrestlers check in under different names. They just know that a bunch of wrestlers stayed there. These are the owners. They look at the ledgers every Friday and go, 'We're making money' or 'We're losing money. They don't know how the hotel is run day to day. So, on January 14, I was supposed to have received, as I do every other Thursday via Federal Express, my payroll check. It didn't come. And I called up the comptroller Bryan Mitchels and asked him where my check was. He told me that he was under orders to hold my check. I couldn't get anybody on the phone, and they had just done the Clash in Milwaukee the night before, they were on the way back from

filwaukee, so I couldn't get a hold of Bill Watts. I called Jim Ross- my immediate ıpervisor, because contractually I'm also an announcer, and he was the lead announcer- nd I said, 'Jim, where's my check.' He went into Bryan Mitchels and was pretty much told › stay out of it. Jim called me back and said, 'I don't know what's going on and I was told › tell you if you have a problem, call the Turner attorneys.' Well, I knew something was oing down. I called Bill Shaw's office and I called Bob Dhue's office, and Bob Dhue alled me back and said he had no knowledge of it and that he would look into it and call ıe first thing in the morning. The next morning, he did call me back and informed me that ill Watts was presented some documentation by the Turner invest- igator of the fact that was not registered under the name of Paul Heyman or Paul E. Dangerously and therefore ill Watts is claiming that I attempted to defraud the company and that I was being fired. nd that they were going to Federal Express my letter of termination and my final payroll ıeck to me. I asked him to Fax me it as well so I could go to work on this right away. nd he Faxed it to me.

lark: In terms of what your contract stated, did they fire you correctly?

:eyman: By my reading, by my father's reading- he's an attorney whose opinion I bviously respect, by my New York attorney Bruce Gold's reading, by my Atlanta ıorney Henry Bower's reading, by the reading of an attorney who used to work within ıe Turner system, no they did not fire me properly as I had- without breaking any ɔnfidentiality clause that's in my contract- it is pretty common knowledge that I'm fforded a certain amount of time of termination and a certain amount of severance pay hich is over half a year. And they did not give me that. They terminated the entire ɔntract, effective immediately on January 15- in my opinion and all the attorneys that I'm ɔnsulted, in their opinion- illegally. They have yet to fire me correctly. They can't even re me right.

lark: What action did you take from there?

eyman: My attorney immediately Faxed a letter down to them informing them of this tuation. Saying, hey, you made a big mistake here. Obviously someone has not ɔmmunicated to someone else the fact that Paul used several different names to check in the hotel, as did many other people. We have statements attesting to the fact that I ayed there from people who work at the hotel, from several members of the organization- ere are members of the office staff that I roomed next to for over a week. There's one ember of the office staff who I roomed next to on at least ten different occasions- of the fice staff of WCW. So, we denied the allegations and we brought to their attention a few cts. And told them this was a mistake on their part and that we'd like for them to correct And they refused. And we again afforded them the opportunity to correct the situation, e next week, and they refused. They left me with no other alternative than to engage ɔuncil in Atlanta to pursue this matter because this type of allegation can completely stroy your reputation and your professional standing. I being 27 years old, have many ore years that I have to make a living, whether it be in wrestling or somewhere else. hey have severely impeded on my ability to do so. So, we have to answer this. We're ɔing to fight this with everything that we've got, because it's wrong. This is the truth. If I d it, I'd take it on the chin, say, 'I got caught.' But, I would not lie because I would've served it. If I was imbecilic enough to jeopardize $200,000 plus for the $1,162.50, than n a schmuck and I would have deserved it. But, I didn't do it. I clearly, blatantly did not › it. It is a lie. It is a falsehood. It is 100% untrue. And therefore, I have to fight it. Not st because of the money that has been stolen from me, not just because my professional ınding and reputation has been raped, but because they have really put a terrible terrible ıear on my record that I don't know if I could ever recover from if I don't answer it. ıey've left me with no other alternative, but to go to the lawyers and say fight this. I've ed to resolve this amicably. I have letters via certified mail that I sent to Bill Watts in ecember when he put me in the five rematches with Madusa, imploring him to stop these stilities and to start letting me either do my job or leave me alone. Almost pleading with m to let me contribute to the product, because the product needed help. I'm not just lking in front of the camera, I was willing to do anything to help WCW. I tried to defuse is situation with him but he just would not do it. I had phone conversations with him and › saying, 'Let's just stop this headbutting. This pissing contest needs to end.' But, it didn't ɔrk. He was like a shark that smelled blood. He was tenacious as a bulldog, he just ɔuld not let up. He was relentless. They destroyed my reputation. They've put a blemish my record that I don't know that I could ever recover from. I'm going to answer these arges. I'm going to prove that this allegation is wrong and what they did to me is ɔcious.

ark: What stage is your lawsuit in?

:yman: They will receive information regarding our claim this week. As I speak to you, this coming Monday or Tuesday (2/15 or 2/16) depending on the holiday. But, it will the earlier part of this week that they will receive information.

ark: What are the things in the lawsuit that you're suing them for?

:yman: What I'm at liberty to disclose right now is obviously wrongful termination, viously because they destroyed my career and then fired me- professional paragement, and ethnic discrimination.

ark: What is your basis for suing them for ethnic discrimination?

Heyman: I'll tell you straight out. I was a victim of an anti-Semitic tirade by Bill Watts.

Clark: And this lawsuit is against WCW?

Heyman: Yeah. He managed the company. He was their acting agent. It can't be just against Bill Watts. He did it as an officer of the company.

Clark: What kind of an anti-Semitic tirade were you a victim of?

Heyman: Bill Watts told me, and this is a quote, 'Why don't you go back to New York to your Jew f_____' lawyers because you all belong together, anyway.'

Clark: Was this during a time that you were trying to work something out with him?

Heyman: This was during a day that I had to do interviews about my Clash of the Champions match with Madusa. Bill Watts, because Jake Roberts had checked himself into rehab, got real mad the day that Jake did it, and just started to find outlets for his aggression. And decided after a week, to fine me for calling Madusa a hooker and a bitch at Halloween Havoc. Well, it's his prerogative to fine me, but not under those circumstances. So, I protested it and I sent him a letter explaining my side of the story. And I told him that if he didn't agree with me, I'd like to know the grievance procedure. I'd like a hearing. I'd like a meeting. I'd like to sit down with him and discuss this and just inform me of the grievance procedures. And he pulled me aside in Gainesville, Georgia, and said, 'There are no grievance procedures. You won't get a hearing. You won't get a meeting. It's my decision. I'm the head honcho. And that's all their is to it.' I said, 'Well, Bill, you don't even want to hear me out?' He said, 'No, I don't. I don't want to hear anybody out. I'm the head honcho here and I do what I want to do.' And he had made a statement to *The Pro Wrestling Torch* during the time when they split up Bobby Eaton Arn Anderson, and myself. So, here I was. I was down and he kicked me when I was down, because he labeled me a scatterbrained and a non- conformist. I'm many things in life, I don't agree with that assessment. And I said, 'So you can do anything you want. Does that include label me a scatterbrained and a non-conformist?' And he said to me, 'What do you care what the f___ I say to them. They're your buddies anyway.' Well, the last time a quote from me was printed in any trade paper- whether it be *The Observer* or *The Torch* or anything- was when I had done *The Torch Annual* at Bill Watts' request, and that was back at the end of July. That was just a very basic discussion of the fundamentals of the wrestling business. It was a very simple discussion that you could have read in any one of Apter's magazines. It was nothing like what he had given. So, here he is labeling me a scatterbrained and a non-conformist, and I said, 'Hey, they're your buddies more than mine. You talk to them a hell of a lot more than I get the opportunity to. You're quoted every week.' He said, 'I never gave them a f_____' interview.' And I had happened to have with me *The Torch Annual* that he gave with all the racist remarks. An I reached into my bag, because I was reading it. I said, 'Why don't you explain this to me?' And I read him the quotes of the racist remarks that he had given. And he was furious. He said, 'Where did you get that, where did you... You have no right to have that.' I said, 'I got it because I bought it.' 'But you have no right to have that.' 'Why don't I have a right to have it? You said it, he printed it, and I bought it. I paid $9 for it.' 'Aah, you f___, why don't you go back to New York to your Jew f___' lawyers because you all belong together.' He turned around and walked off. He made similar anti-Semitic remarks to me on numerous other occasions, but none in front of witnesses, and this one was done in front of witnesses. I haven't disclosed the other ones because they were done behind closed doors and then it's just a swearing contest between me and him- yes he said it, no I didn't. There's no way for me to prove it, so there's no sense in me alleging it. I'm not going to get into that kind of a contest with him. But, he did this one in front of witnesses and there were people that heard it. And therefore, I'm bringing it up.

Clark: So, before you filed your lawsuit, you made WCW aware of this?

Heyman: Yes. They are fully aware of the circumstances involving this and they're fully aware of the fact that I stayed at the hotel and they're all aware of the facts pertaining to this case. Like I said, Bill Watts, as we conduct this interview, has just resigned two days ago. They have not had ample opportunity to correct this situation. I don't know if they will, maybe they will. Now that Mr. Watts is out of the way, maybe this gives them the opportunity to correct this situation. I would assume that it's in the best interest of Turner Broadcasting, for them to do so.

Clark: For your future, would you like to work something out with WCW and go back to work for them?

Heyman: For my future, my only concern is to clear my name. Once my name is cleared, then, whatever the best option is for me- whether it be in the wrestling business or outside the wrestling business- I'll have to explore the option and I'll have to evaluate all the situations that are available to me. But to me, first and foremost, I want to clear my name because I feel I need to. Once I do clear my name, I'll assess all the options that are available to me and which one I feel will be the best in the long run for my career.

Clark: Does the WWF interest you a lot?

Heyman: Of course. They're the leader in the industry right now. And it's a place that I've never worked. I'm very curious about how I would do there. They have a show right now

at interests me greatly- "Monday Night Raw." It has all the elements of stuff that I have lot of experience in. It's a New York show. Obviously, the success of "Pro Wrestling ew York" and what producing I did on that show and what announcing I did on that ow would lend to the fact that I have a track record of success in this market. It's in a all arena/large studio. I was a co-host of the Saturday night show which means I did a t of performances at Center Stage. I understand that sort of audience participation, obably more so than a lot of people in the WWF because Center Stage in a unique uation. A lot of guys in WWF are used to these ten to twenty thousand seat venues and e people that are coming in from Memphis to commentate there, are used to that hundred ople in the studio. Well, I'm used to that eight to twelve hundred seat small arena/ large dio because that's what Center Stage is. I applied my trade there for a while and I really derstand that audience participation. Plus, with it being a live show and spontaneous d off the cuff, with it being in the New York market, with it kind of being geared wards New York, with it being in that particular type of an atmosphere, I would think, my opinion, that I would be an asset to their production and their presentation of Monday Night Raw." If nothing else, that show greatly interests me. It has caught my e. It is something that I would really like to get involved in. I might not fit into their ans, I don't know. I have not spoken to the WWF, I have not spoken to Titan Sports. nd won't until the situation is cleared up. There's a lot of other things there that would terest me as well. It's not the only opportunity that's there, but it is the one that I see yself in and it's the one that interests me the most. Not to say that I wouldn't want mething else or accept something else, I'm just saying that's something that I see and gets y heart pounding the hardest and gets my thought process moving the quickest because it s captured a great deal of my interest. The opportunity to work with some extremely lented people who are there, the opportunity to learn from a whole new batch of people, s a whole new ballgame. I would love to learn from Vince McMahon, I would love to arn from Pat Patterson, I would love to learn from J.J. Dillon, I would love from Bruce richard- whom I've known for years and whose intelligence in this business is greatly spected by everyone, I would love to learn from just the people in the WWF whom I've ever had the opportunity to work with. I would love, I would cherish the opportunity to arn from Bobby Heenan. I mean, this is a man- and this is no knock on Jim Cornette or herri Martel or anybody else, and I certainly hope that any one of my peers or my olleagues do not take offense to this statement, especially Cornette or Sherri- but Bobby eenan is the greatest manager ever in this business. Not only because he drew so much oney and not because of interview skills and not because of what he can do at the ring, mply because he's done it for over 25 years and done it successfully for all 25. The guy phenomenal... The longevity. He's the Johnny Carson of wrestling. Nobody had a run ke Bobby in that particular job. The opportunity to learn from Bobby would be mething that I would want to take full advantage of. He's a guy who I admire greatly nd whose work I look up to and admire and would love to learn from. So I mean, there re a lot of different things in the WWF that really appeal to me. There's also the rawbacks and there's also the downsides. It's not my only option.

lark: I think it's really neat to hear the enthusiasm from you about learning things from ifferent human beings.

leyman: Well, thank you. I don't ever hear a group of people ever say, 'Paul E. angerously- my god, Jim Cornette doesn't hold a candle to him' or 'Paul E. Dangerously- obby Heenan couldn't hold his jock strap!' Until that's the consensus opinion and until at is 100% true, then you have to keep learning. And even then, there's still more to learn ecause somebody is going to be coming up that path to take you. It's like Mike Tyson. his guy became the ultimate boxing machine. And as soon as he knew it all, bam, he gets nocked out. Muhammad Ali is acknowledged as probably the greatest boxer of all-time, ut even he took his falls because he stopped growing, he stopped learning. If you become omplacent in your job or in the amount of knowledge that you have, then that's it, there's othing else to shoot for. That is why so many men go through that mid-life crisis when ey're 45 and they go buy a Corvette and they go for a new career. They're bored because ere is nothing left to accomplish. They've accomplished everything and they're done. So, ey want to start all over. Trust me, because I've been there, no matter how great success ou achieve, it can all be taken away from you tomorrow. I was the most exposed color ommentator in this business and it was taken away from me in one day. I was the most eavily promoted manager in WCW history- I was promoted as hard and as vehemently as e WWF ever promoted Bobby Heenan- and WCW put everything behind the promotion f Paul E. Dangerously and the Dangerous Alliance, and it was taken away from me. So, ou can never be in a situation where you can sit there and say I'm untouchable or I'm so ot, so big, or I'm so important that they could never take me down. They can take you own in a heart beat. The only way to continue on after they do such a thing or the only ay to prevent it or the only way to fight it, is to learn. I enjoy knowledge and once you top learning or once you ever get the feeling that there's nothing left to learn, you're a ead man. You could spend 200 years in this business, you still have something to learn. specially me, I have a constant need to learn. There are people that I would just love to earn from, it's a whole new perspective. There are things about WCW that still interest e. I'm not done learning from Arn Anderson. I'm not done learning from Rick Rude. I'm ot done learning from Steve Austin. And I don't want to be done yet. There are things that ntice me in all the organizations.

lark: What are some of the options outside of the wrestling business that you're looking nto now?

leyman: There have been some opportunities. I haven't had the chance to explore them since this firing came about simply because I've been very preoccupied with clearing my name and with getting this thing in motion. It's something I have to take very seriously now because my career in wrestling could be over, unfortunately. I hope it's not, but it theoretically could be. I've had a couple auditions for some hosting jobs, I had done the auditions before being fired. I was accepted. A couple of them I couldn't accept because they would have conflicted with a potential WCW scandal. One of them I had to turn down very recently because I'm involved in this legal situation with WCW and don't want to immediately jump into something because I don't know where this is headed or if my name will be cleared in time. They had asked me about that. I'm looking at a lot of different things and obviously might have to look a lot more aggressively in the near future if I find that I don't have a future in wrestling. Broadcasting or a career in front of the camera is something that does appeal to me. I've had the opportunity to audition and win the hosting spot on an alternative music program, On Cue, a rockumentary show which will be syndicated. I had the opportunity to be involved in the casting process of Monster Trucks, which for several different reasons did not get involved in. And there are other shows both television and radio which are of interest to me. But right now, I've just been so wrapped in clearing my name that I haven't really had the chance to sit down and ponder what I'm going to do next.

Clark: What have you learned about life through all these experiences?

Heyman: Sure. You always have to make the most of a situation. And as devastating, and as heartbreaking, and as unbearable as this situation has been, if you don't at least profit by gaining knowledge from it, then the bastards win. I'm not saying anybody in WCW is a bastard, you know, the bastards meaning the world, people who want you to fail. I try my damnest to learn from good situations and learn from bad situations. It's harder when the situations are bad because you resent the fact that, 'I've got to learn from this?' But, you learn from them and you go on. I think it's one of the most important lessons that I've learned from this- is no matter what, you go on and you don't just crumble, and you don't crack, and you don't let it break you. And it would be very easy to slip into a depression or to just get very angry after you've been through something like this. I'd rather take that anger and that aggression and that hurt and turn it into something positive- turn it into motivation or turn it into energy for thoughts and for ideas and to use it to my advantage and to learn from this. The biggest lesson I've learned is no matter what, you just go on, you keep fighting. If you're right, you fight until you win, and you keep going on with your life.

The preceding "Through The Night With Paul E." interview with Paul E. Dangerously (Paul Heyman) was conducted by the editor, John Clark, via telephone from Heyman's home in Scarsdale, New York from about 1:30am to 4:45am through the night of February 12, 1993.

In a decision that appears to have been forced upon him by management in the company and subsequently desired by the man himself, William F. Watts Jr., 52, resigned from his position as Executive Vice President of Wrestling Operations at World Championship Wrestling on Wednesday morning February 10 after a series of significant events that had taken place within a span of ten days before the resignation occurred. On 2/2, there were several major changes in the power structure of WCW, and as a result, Bill Watts lost a moderate amount of his power. Bob Dhue and Bill Shaw began to take an even greater participation in many of the company's decisions and there were several situations where they would overrule some of Watts' decisions. And then, after the angle involving Jim Cornette, The Heavenly Bodies, The Rock & Roll Express, and Bill Watts, aired on the 2/6 WCW Saturday Night show, the offices received many negative phone calls about the line Bill Watts used when he was referring to Cornette taking his finger off of him because he didn't want to have to have a blood test done. Then on 2/9, the day before the resignation of Watts came, *Pittsburgh Post-Gazette* sports writer and columnist for *Pro Wrestling Torch Weekly* newsletter, Mark Madden, faxed TBS executive Hank Aaron a copy of an interview that Watts had done in *Pro Wrestling Torch Annual IV* in 1991. Aaron, upset with what he felt was racially discriminative comments made by Watts in this interview, made other people in the company aware of it, both in TBS and WCW, and Watts had resigned by the next morning. The following are the remarks that were made by Bill Watts that were of pertinence in this situation.

TRANSCRIPT FROM *PRO WRESTLING TORCH ANNUAL IV*- (SUMMER 1991)
INTERVIEW WITH BILL WATTS

"If you own a business and you put the money in it, why shouldn't you be able to discriminate. It's your business. If free enterprise is going to make or break it, you should be able to discriminate; it's your business. It should be that, by god, if you're going to open your doors in America you can discriminate. Why the f___ not. That's why I went into business, so I could discriminate! I mean really, I mean I want to be able to sell to who I want to and be able to serve to who I want to. It's my business, it's my investment. So they come in and say no. I can't tell a fag to get the f___ out. I should have the right to not associate with a fag if I want to. I should have the right to not hire a fag if I don't want to. I mean, why should I have to hire a f_____' fag if I don't like fags. Fags discriminate against us don't they. Sure they do. Do Blacks discriminate against Whites? Who's killed more Blacks than anyone? The f_____' Blacks. But they want to blame that bullshit "Roots" that came on the air. That "Roots" was so bullshit. All you have to do if you want slaves is hand beads to the chiefs and they gave you the slaves. What is the best thing that has ever, ever happened to the Black race? That they were brought to this country. No

matter how they got here, they were brought here. You know why? Because they intermarried and got educated. They're the ones running the Black race. You go down to the Black countries and they're all broke. Idi Amin killed more Blacks than we ever killed. You see what I mean, that's how stupid we are. But we get caught up in all this bullshit rhetoric. And so, it's ridiculous what's happening to our country. Lester Manix was right. If I don't want to sell fried chicken to Blacks, I shouldn't have to. It's my restaurant. Hell, at least I respect him for his stand. That doesn't make me anti-Black. Ernie Ladd is a guy that I love. I can think of Ernie Ladd as my brother. I've got a lot of Black friends. A lot of Blacks I respect. There are a lot of Blacks where I am their fan. I think they're fabulous. Not only as athletes. But I think they should have the right to discriminate and I should have the right to discriminate. They f____' do. They want the right to march, but they don't want the Ku Klux Klan to march. Well, I think the Ku Klux Klan is stupid, too. I think it as about as stupid, and a hate thing, and I think it is the most stupid thing when they talk, "God, religion, and the Ku Klux Klan," but if the Blacks have the right to walk, they have the right to walk, but it isn't that way, you see. That's just the way life is. And every ethnic group that came to this country was discriminated against. The Jews were, the Irish were, the Italians were, and now the Cubans want us to have a bilingual state of Florida. F___ the bilingual. What made this nation great was you came here and learned our language. You kept your heritage, you kept the things precious to you, but you melted into this big pot that is America and that's why it is such a strong, vibrant nation. That's why people want to get here. But, f___. We shouldn't have to make our damn language bilingual because they don't want to learn English. Wow, now you really got me going. I gotta' get going, guy."

The following brief interview with Mark Madden was conducted by the editor, John Clark, via telephone from Madden's office at the *Pittsburgh Post-Gazette* in Pittsburgh, PA on 2/12.

Clark: What had prompted you to fax the interview to Hank Aaron?

Madden: Basically, when Hank Aaron shook hands with Bill Watts at the Clash of the Champions on national cable TV, I was very much intrigued because Hank Aaron obviously is a man who stands for racial equality, while Bill Watts, by his track record- such as the interview in *Pro Wrestling Torch* in 1991- stands for anything but. So, my first reaction, frankly, was that Hank Aaron was some kind of a hypocrite. And I wanted to investigate that possibility. The thing that brought it to my attention again was when Hank Aaron spoke out about the leniency of Major League Baseball on suspending Marge Schott (owner of the Cincinnati Reds baseball team) for only a year. And then sort of a light came on in my head that maybe Hank Aaron just doesn't know Bill Watts. So I called Hank and I spoke with him and I faxed him the article. To be honest, initially, my thought was that maybe the article might expose Hank Aaron. I think it's sort of naive on my part- as much as I've seen the fruits of Bill Watts' labors- as it turned out, Bill Watts was the bad guy here and Hank Aaron turned out to be a very good guy. I'm sure a lot of people think I went into this with the intention of ruining Bill's career. I didn't get Bill Watts- Bill Watts got Bill Watts. If Bill Watts had been living in the twentieth century, moralistically speaking, and if he had talked sensibly to Wade Keller in 1991, none of this would have happened. Believe me, I don't have enough time in my workday to think about Watts that much. Basically, my intention was to try to get a pretty good story. I've got to be honest with you, had nothing happened to Bill, it would have been a better story, if you know what I'm saying. I tried to sell my story to *The Atlanta Constitution*- being of course the mercenary that I am- and I called them Wednesday evening. I was told by their editor, 'Well, we have somebody right on it. The minute anything happens there, we'll have someone right there.' I said, 'Yeah, was anybody there today at noon.' They said, 'No, but we still don't want to buy the story.' So I have no idea what they're doing. It might interest you to know as well, last night in the dead of night, I re- ceived two threatening phone calls- one at 1am and one at 3:30am. I did not tape them, which I probably should have, but one was a man who claimed he lost his job because Bill got fired, saying that I was forcing his wife and kids to starve. It's the most absurd thing ever because to my knowledge, Bill losing his job has cost no one else to lose theirs. Then, I got a call at 3:30 in the morning saying, 'Nigger lover, you'll wish you never heard of Bill Watts.' And frankly, I had wished I had never heard of Bill Watts long before that phone call.

Clark: Do you think that Bill Watts had anything to do with those calls?

Madden: No, I don't. I think there's maybe just some misguided people who maybe don't like me to begin with because of the sheets, or just people that I know maybe doing a work on me. Hey, it could be serious, but I definitely don't blame Bill for that. I think Bill Watts, contrary to popular belief, has a lot more to do than think about me as well.

Clark: When you look back on it, are you happy about what you did and what happened because of it?

Madden: No, I don't think real journalists afford themselves the luxury of being happy over something that. My job and my intention was to get a story nd I can't help the backlash because of the story. Now if you ask me if I'm glad that someone who clearly had racist and bigoted views was called to tasks on them, yes, definitely I'm always glad when that happens, whether I am apart of it or not. For anyone to blame me, is ludicrous. This thing was sitting out there for two years. Anyone could have done this. In fact, frankly, I'm amazed no one else did. But, I did it with the desire to get a good story, which obviously I did. In no way shape or form did I want to get Bill Watts fired. However, am I upset that it happened? No, not at all.

The following interview with Terry Gordy was conducted by the editor, John Clark, via telephone from Gordy's home near Chattanooga, Tennessee on February 2. Part II of this interview will appear in an upcoming issue.

Clark: How do you view the business today? Both in the states and over in Japan?

Gordy: Well, I'll just tell you, it's a completely different business. I came from the old school and what they're doing here in the United States is probably the biggest expose there is. Where I work at now, which I'm glad to be working there- maybe for some people the money is not as good, but in other cases it is. Working my job in Japan now, it would be hard to work everyday, everyday, everyday. There would just be no way you could go out and wrestle every night because we have to regroup, recuperate. The way the business is in the United States- I'm knocking anybody, there's a lot of great talent out there, don't get me wrong- but, it's more like a business in Japan. In Japan, I'll work for a month and then I'm home for a month. I only work fifteen weeks a year and the rest of the time I can be home.

Clark: I guess you could say that wrestling is viewed on a lot more serious level over in Japan than here in the states...

Gordy: There's no doubt about that. Because you've got people's sons and then their sons that's running the business here. It's not doing the business any good.

Clark: You were working for Japan for awhile and then you came back to the states on a part-time basis working with WCW. And you'd go back and forth between the two. Was there noticeable differences in the attitudes of the wrestlers over in Japan and the wrestlers here in the states?

Gordy: Oh yeah. There's more harmony over there. Everybody takes part in selling out just about everywhere over there. And there's only one boss. It's hard to do business here because you've got so many egos and then you've got- I know people, I ain't going to mention any names, though- people picking up big money that probably never paid any dues. But, there's no doubt about it, if you work in Japan, you're going to pay your dues.

Clark: Did you see a difference in the motivation of the wrestlers over there and over here?

Gordy: I'd say so.

Clark: What is it you think that motivates the wrestlers over in Japan differently than the wrestlers over here?

Gordy: I guess working over there is like working for the highest, top pro team. Over here, it's more like a bunch of high school kids, from the way I got it.

Clark: Do you think that the only motivation over here is for a paycheck and the work isn't as important?

Gordy: Yeah, that's it. Especially the ones that are on big guarantees. It doesn't matter to them whether the houses are good or bad, they know what they're going to get at the end of the year. Over in Japan, you're working to keep your job. Sometimes you have to fight for your job over there.

Clark: Did you have a hard time working with WCW because you might have been around a lot of people that may have had a different work attitude than you?

Gordy: Yeah. It would be kind of like some of those guys coming over to Japan, and Japan already has got their top guys, and then they're wanting to fit in too. It's a lot different.

Clark: What were the main reasons you were working for WCW?

Gordy: Well, I'll tell you the honest to God truth. I worked for them and I worked for them for the money, and they paid me good money. Like I said before, you've got all these egos in there now and some big strong boys that think that they know the business, and they really don't. As far as in the United States, they feel like they don't need to have to learn. And you try to sit down and explain something to the people that don't really know that much about working, and then they don't understand that because they've been on top in this situation, in the United States situation. It makes it really hard. A lot of times when Jim Herd gave these guys breaks and put them on top, a lot of them didn't even work.

Clark: Well, when Bill Watts came in, he brought in a different type of system with contracts. Did you agree with his ideas of contracts where they were based on incentive?

Gordy: Yeah, in a way. I don't think he should take it away from them and leave them out

the cold or anything. But, there was a lot of guys that shouldn't make the money that ey were making. Believe me, I'm a Bill Watts fan, and I hated that it had to happen that ay, but it did.

lark: Did you become frustrated while working for WCW about the ay things were going here in the states?

ordy: Oh yeah, real frustrated. And everybody else was too I was just trying to get a art, and it was real frustrating.

lark: Do you think that it's fair of everybody to blame all the problems in WCW on Bill 'atts considering the condition of the business right now here in the states?

ordy: No, I don't think it's right to blame it on Bill Watts. In one part I do, because he's ring people that still don't know their ass from a hole in the ground. I can see from just hat I hear that he's out to hire anybody now. And believe me, I like Bill Watts and I ways said to myself, 'If anybody could turn this business around, it would be him.'

lark: What do you think happened there? Do you think maybe it's not Bill Watts, that e business right now may not be able to turn itself around? Or do you think that WCW st can't turn itself around?

ordy: No, I don't think they can turn around. It just goes to show any person on a uarantee- I'm talking about Sting, Rick Rude, they're about the only ones left- it hurts verybody else knowing that he's getting $750,000 a year and a lot of the other guys are arving. I don't think that's right. But, I guess that's the way it's got to be. Hey, don't get e wrong, if I had a chance to get $750,000 a year, I would probably quit what I'm doing ght now and work for them.

lark: If you were a promoter in the current situation that the United States wrestling usiness is in, what would be some of the changes you would make?

ordy: If I was the promoter, I would slow everything down- they are trying to push verything down people's throats and even the off-the-wall angles. Personally, I think they ed to go out and have some middle level talent and give them a few wins on TV. Then, ou could get them to get over your job guys. That would be my philosophy- to try to uild everybody, if you've got a bunch of guys built and then when somebody does beat mebody, then they've beaten somebody.

lark: How would you handle the contracts? Would you go with the incentive type or ould you do something like a guarantee?

ordy: I would go with the contracts he (Watts) has got now- except for a few now- $500 night or $1,000 a night is a good payoff. Like I said, there's no better person than Bill 'atts in the business. But of course, maybe he's lost it. I don't know, maybe he just lost his uch. But, the deal that he gave them- medium guys pick up $500 a night and top guys ick up $1,000 a night- that's good money.

lark: Is that one of the main reasons why you left WCW? Because of the type of ontract you were under?

ordy: No. One of the main reasons I left is because I just hated to give up a whole bunch money which they hold two weeks behind. Then, I would have a falling out with them d then I wouldn't get that money. So, every time I came back from Japan, the aychecks would be due and he would have a chance of messing with my money. I gured it would be the time to get out because that way he doesn't have any of my money d I don't owe him nothing. He's trying to hold Doc's (Steve Williams) money back now- at he owes him- because he quit. Our deal was that we'll work a hundred days in a year d we're supposed to pick up our money for a hundred days. And I quit, and Doc was ying to hang in there because he wanted to get his money.

lark: So, if you had finished the year out with WCW and completed the hundred dates, ou would have gotten all that money that they held back?

ordy: I should have gotten the money if I had finished it.

lark: So, the money they hold back is kind of like a safeguard for them in case a restler doesn't fulfill his obligations. If a wrestler quits then, he has breached his contract d then that means they don't get that money that was being held back for them, if they ad completed all their obligations in their contract. Is that sort of right?

ordy: Yeah, that's right. They feel I breached my contract because I didn't show up for e Philadelphia show (Havoc '92). I just made the decision- well, do I go and do the ow and then have a chance of them wanting me to do something stupid- so I just figured at it would be best for me to end it right there, because they didn't owe me any money d I didn't owe them any money.

lark: Was there also any family affairs that effected your decision to quit and not go to hiladelphia that day?

Gordy: No doubt about that. It was too much pressure. I've been doing full-time in Japan for the last three years and I just couldn't see going back to work for WCW and then Bill saying, 'Well, I don't care, you missed my Havoc in Philadelphia, I'm going to hold this much out.' I feel like if I ever went back for them, that they'll have to pay me night by night.

Clark: Do you think that one of the problems with wrestling now is that they're constantly trying to rehash things that were once successful, like the Freebirds?

Gordy: Yeah. And the other problem is that they try to find new talent that don't know what they're doing. They know that these guys need jobs. It's like they say, 'Alright, this guy needs a job, so let's give him a job.' And then they pay these guys as little as possible.

Clark: What do you see for the future of wrestling in the U.S.?

Gordy: I don't see too much of a future because I think they've insulted the people's intelligence too much. And there's just not as many people tuned in. They've got so much of it on TV. I just don't see a big turn-around anytime soon. I think it has been overexposed. People realize that they don't have to go out and buy tickets. And wrestling hasn't given them anything to go out and buy their tickets because they can sit at home and watch everything on TV.

WORLD WRESTLING FEDERATION

Hulk Hogan will return to the WWF for several dates, the first being an appearance on the 2/22 Monday Night Raw show that should lead up to the expected match of Hogan & Brutus Beefcake vs Money Inc. at the 4/4 Wrestlemania in Las Vegas. Sources say Hogan and Titan Sports have only reached agreement about him doing the WM9 match and two or three Raw appearances before the PPV. But, there was word that Hogan would most likely work all PPVs and several major house shows.

Mr. Perfect blew out his knee in Boston, MA on 2/6 during a match with Razor Ramon and was on crutches for several days after that. He is expected to return to action within the next week.

A WWF Superstars television taping was held at the Long Beach Arena in Long Beach, CA on 2/15. In highlighted matches of the evening, Shawn Michaels beat Owen Hart and Sensational Sherri stole the IC belt after the match and ran back to the dressing room with it, Virgil & Tito Santana beat Beverly Brothers when Santana pinned Beau, Kamala beat Kimchee, Crush made Razor Ramon submit to his SkullCrusher quite quickly in their match, Yokozuna beat Randy Savage, Damian Demento beat Jim Powers, and Bret Hart beat Bam Bam Bigelow. After Yokozuna beat a jobber, Ray Rougeau came into the ring to get comments from Mr. Fuji about Hart's title defense at Wrestlemania while Yokozuna squashed the opponent several more times before he was taken out on a stretcher. Later on in the night, Bret Hart did an interview talking about meeting Yokozuna in Las Vegas on 4/4. The only other angle taped that night was an interview with Lex Luger where Mr. Pefect came out and looked into "The Narcissist's" mirror and said, "Mirror, mirror on the wall, this is the most Perfect of them all," and then walked out leaving a very upset Lex Luger.

The Challenge television taping was held 2/16 at the Sports Arena in San Diego, CA before an estimated 6,000 in a building that holds 15,000. Giant Gonzalez beat Tito Santana, Typhoon beat Papa Shango by DQ, Tatanka beat Razor Ramon by DQ, Bam Bam Bigelow beat Jim Powers, Yokozuna beat Randy Savage, Crush beat Shawn Michaels by DQ when Michaels hit Crush with the IC belt and Sherri was banged around several times during the match as she was trying to annoy Shawn, Doink the Clown beat Kamala by countout as Kamala was concentrating outside the ring on opening a wrapped present that Doink had been teasing him with during the match, and Hart beat Bigelow. In a live interview that was conducted by Terry Taylor, Shawn Michaels talked about the challenge of Tatanka. Hart was interviewed again by Rougeau about meeting Yokozuna at Wrestlemania.

Two major New York City newspapers featured articles last week on the WWF and their apparent desire to take legal action against several people. *The New York Daily Times* featured an article in Richard Johnson's gossip column on 2/10:"People are always eager to believe the worst about professional wrestling- that all the wrestlers are on steroids and being abused by homosexuals who control the sport. But, Vince McMahon, the head of the World Wrestling Federation, is finally ready to fight. He claims to sue some of the gripping grapplers and the media figures who publish their sorrowed tales. On the top of McMahon's list is Nailz, a 6'7" 300 pound wrestler whose real name is Kevin Kelly. Nailz reported to the police in Green Bay, WI in December that McMahon, who is 7 inches shorter and 100 lighter, sexually assaulted him in the locker room. Wrestling manager Jimmy Hart and referees were both in the locker room and said it was Nailz who attack- ed McMahon. They said that there was an argument over money and that Nailz threw McMahon across the room. Most of the news media gave no credence to Nailz' tale. The Green Bay district attorney declined to prosecute. 'What we're dealing with is professional shake-down artists,' a friend of McMahon's said. 'We're going on the offensive. Unlike the action in the ring, this fight is for real.'" Another article appeared in *The New York Daily News* on 2/12: "World Wrestling Federation head Vince McMahon hit Geraldo Rivera with a bodyslam in Connecticut state court charging, in a lawsuit, that when Rita Chatterton claimed on the show in April that McMahon had raped her, Rivera knew she had made a fake tape recording to bolster her story and then tried to extort five million dollars from McMahon. McMahon didn't take the dive, so Chatterton, a former

ring referee whom McMahon fired in 1988, told Rivera on Now It Can Be Told that McMahon forced her to have oral sex with him and then satisfied himself through intercourse. His lawyer, Jerry McDevitt, said McMahon denies the rape took place. Lawyer Charles Sennet says that Rivera stands by his broadcast." Entertainment Tonight on 2/16 did a brief feature on the lawsuit and Geraldo Rivera said that he was honored to be sued by the WWF so he has the chance to bodyslam them in court.

Earthquake is taking time off from his U.S. wrestling career right now but would like to return to the WWF in a year... The High Energy tag team will be history sometime in March and they will be giving Owen Hart a push as a singles wrestler... There will be an upcoming Main Event special that will be live from Fayetteville, NC on 3/7 that will air on FOX... It appears as though Terry Taylor will wrestle dates up until Wrestlemania and then from there he'll be a commentator and/or host the live interview segments... The WWF will only have four United States shows in April- Wrestlemania, the TV tapings on 4/5 and 4/6 in Phoenix and Tucson, AZ, and a 4/26 Monday Night Raw taping at the Manhattan Center. They'll be overseas with about twenty shows over in England and Germany from 4/9 to 4/25.

WWF at the Oakland Coliseum Arena in Oakland, CA on 2/13 with about 3,200: Tatanka beat Predator. Kamala beat Kimchee. Typhoon beat Terry Taylor. Bob Backlund beat Doink the clown by DQ when Doink squirted liquid in Backlund's face. Yokozuna beat Randy Savage. Damian Demento beat Tito Santana. Steiners beat Beverlys. Crush (sub for Mr. Perfect) beat Shawn Michaels by DQ when Michaels hit Crush with the IC belt. Sherri was at ringside heckling Michaels during the match.

WORLD CHAMPIONSHIP WRESTLING

After Bill Watts' reign of WCW for about eight months came to an end on 2/10, a late Friday afternoon meeting was held on 2/12 where Bill Shaw announced that Ole Anderson would be the man that would take over Watts' position, but that the position doesn't have as much power as it once did. It was also announced by Shaw that Eric Bischoff would be the Executive Television Producer that will have a lot of power in the company. Shaw also stated that all public relation matters and all dealings with the media would be done through Mike Weber, The Public Relations Director. A rather large booking committee was developed with members Ole Anderson, Dusty Rhodes, Jim Ross, Greg Gagne, Bill Dundee, Michael Hayes, Eric Bischoff, Mike Graham, Larry Zbyszko, Jim Barnett, Keith Mitchell, Sharon Sidello, Rob Garner, Tony Shiavone, and others are expected to be added. One of Sid Vicious' demands was to have a spot on the committee, so he'll be on there when he comes in. Ric Flair will also most likely have a spot on it.

Jim Ross has been pulled from all his television duties including Saturday Night (his final show will air 2/20), Main Event, Clashes, and PPVs. It is still unknown whether or not he'll do World Wide because his new job with the company will be as a salesman, trying to sell WCW's syndicated shows to various TV stations around the country. Therefore, he'll most likely spend most of his time travelling around the country. Tony Shiavone and Jesse Ventura will now call all the Clashes and all PPVs. Shiavone will take Ross' place on the Saturday Night show and Eric Bischoff will take over Ross' position on the Main Event show.

Johnny B. Badd met with Bill Shaw on 2/16 to renegotiate a new contract but they did not come to an agreement. Badd was also negotiating a deal with Shaw for use of the Johnny B. Badd name which is trademarked by WCW. Badd has outside interests and certainly the WWF if they don't come to terms on a contract.

Sid Vicious (Sid Eudy) finally received his official release from the WWF and his Wrestlemania 8 paycheck, that Titan has owed him for over ten months, on 2/11 and is going to go meet with Ole Anderson next week to renegotiate a new contract with WCW because the deal that Watts had made with him doesn't stand at this point. Vicious was to return at the Center Stage TV taping on 2/23 according to the agreement that he and Watts had made. Now that Watts has resigned, he will not be there and a date of his return is not certain at this point.

Two weeks of WCW Saturday Night were taped on 2/8 at Center Stage in Atlanta with 50 fans in attendance. Highlights of the first show that aired on 2/13 saw Big Sky (Nightron) beat Shanghai Pierce, Tazmaniac (a tryout) beat Joey Maggs, Marcus Bagwell won his match with Steve Austin after he lasted ten minutes, preliminary Rick James beat Big Van Vader on a reverse decision and Vader whipped him with a strap, and Barry Windham & Paul Orndorff beat Cactus Jack & Dustin Rhodes by DQ when Cactus brought in a shovel. Three matches for the TV title tournament were taped that night as Johnny B. Badd beat Chris Benoit, Paul Orndorff beat 2 Cold Scorpio, and Cactus Jack beat Z-Man. Highlights from the show that will air 2/20 saw 2 Cold Scorpio & Steve Regal & Marcus Bagwell beat Scotty Flamingo & Tex Slashinger & Shanghai Pierce when Scorpio pinned Flamingo, Vader beat Chris Sullivan and attacked him after the match until Sting ran in with the save, Wrecking Crew beat Johnny Gunn & Tom Zenk, and Rick Steamboat beat Brian Pillman in a great lumberjack match.

The rescheduled Main Event and WCW Pro television taping was held in Gainesville, GA on 2/9. Highlighted matches that night saw Rick Steamboat & Shane Douglas & Ricky Morton & Robert Gibson beat Barry Windham & Brian Pillman & Tom Prichard & Stan Lane by DQ in a great match when Lane used Jim Cornette's tennis racket, Pillman beat Bagwell, Windham beat Dustin Rhodes in a Texas death match after Rhodes couldn't get up in the fourth round (the U.S. title was only on the line in the first round and Rhodes won that one), Steamboat & Douglas beat Pillman & Austin when Douglas pinned Austin, Slashinger & Pierce beat Zenk & Gunn, Joey Maggs was wrestling Mustafa Saib when Cornette and his Heavenly Bodies ran in and attacked both men, Maxx Payne beat Johnny B. Badd, and Vader & Orndorff beat Sting & Cactus Jack by DQ when Jack brought in a shovel. A A weird angle was taped with Vinnie Vegas and Van Hammer with Vegas beating up two people in suits that accompanied Hammer and a brawl ensued from it. There was also an angle taped with Smoky Mountain's Bob Armstrong apologizing to Bill Watts for Cornette and his Heavenly Bodies' behavior on WCW TV shows. It was then announced that Prichard & Lane (Heavenly Bodies) would have to wrestle The Rock & Roll Express at the 2/21 Superbrawl. Another angle was taped with Missy Hyatt where she came out and grabbed Barbarian away from an interview, which is apparently the first indication that she is going to be a manager. She eventually will be the manager of Pillman & Austin (The Hollywood Blondes).

Davey Boy Smith will wrestle "Wild" Bill Irwin at the 2/21 Superbrawl... Rick Rude was given the money that he felt he was owed because of the terms that he read in his contract while being out with an injury... Scotty Flamingo's contract is coming to an end and there is word he might show up in Memphis, Smoky Mountain Wrestling, or Mexico.

THE INDEPENDENT SCENE

IWCCW will hold a TV taping at the Hamburg Fieldhouse in Hamburg, PA on 3/6 with Greg Valentine and Davey Boy Smith... ECW TV will air Tuesday nights from 6-7pm on Sports Channel in Philadelphia, PA starting on 4/6. Their first set of TV tapings will be held at Cabrini College in Radnor, PA on 3/12 and 3/13 featuring Terry Funk, Eddie Gilbert, and Jimmy Snuka... John Arezzi's Pro Wrestling Spotlight radio show returns to New York's WEVD 1050AM on Saturdays from 11pm to midnight starting on 2/20. His monthly newsletter will resume publication with an issue in May... WWA will be at the Clementon, NJ Coliseum on 3/6 with Lightning Kid...Johnny Valiant will be starring in two upcoming movies... Lou Albano begins filming Wise Guys 2 very shortly... Kerry Von Erich (Kerry Gene Adkisson) appeared before the Grand Jury on 2/15 in Dallas, TX and was indicted on his charge of possession of a controlled substance and a trial date will be set for him where he'll appear before Judge Baraka.

THE FLYER NEWSLETTER BACK ISSUES- INTERVIEWS WITH:
#4: Jerry Lawler, #5: Paul Roma & Johnny B. Badd, #6: Ilon Sheik & Jimmy Snuka, #7: Bruno Sammartino, #8: Kerry Von Erich, #9: Sammartino, #10: Terry Taylor, #11: Hawk & Taylor, #12: Marty Jannetty, #13: Jannetty, #14: Animal, #15: Buddy Landell, #16: Davey Boy Smith & Paul Ellering, #17: Jake Roberts, #18: Roberts & Bill Watts, #19: Various, #20: Madusa, #21: Madusa. Each back issue is $2 ($3 outside of US) (no photo) and can be ordered by sending the payment to the Flyer address.

In an effort to improve the quality of this newsletter, we would appreciate it if you could phone in a report of any live shows you attend within a day after the event is held, to our hotline, (215)566-6590. THANK YOU.

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SORRY, BUT NO COLOR PHOTO ACCOMPANIED THIS ISSUE DUE TO THE EXTRA PAGES INCLUDED IN THIS ISSUE. SORRY.

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PO BOX 283
WALLINGFORD PA 19086

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